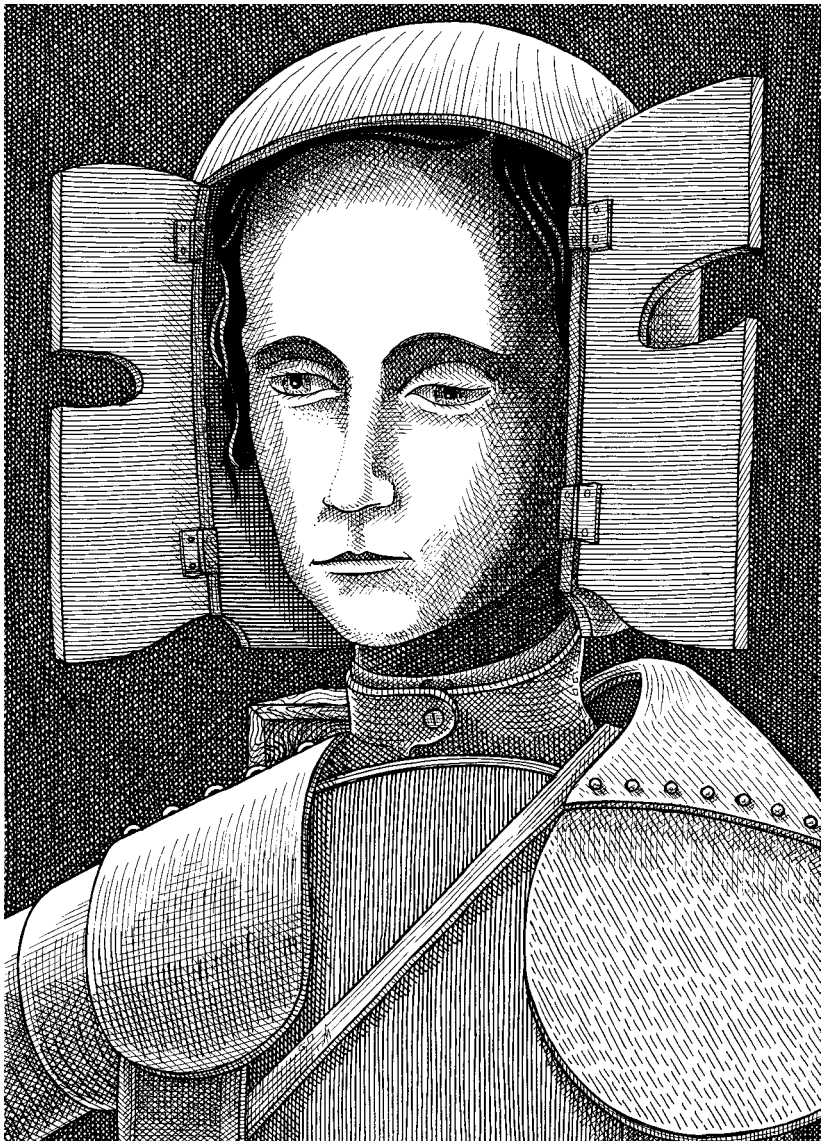
KNIGHT LETTER

The Lewis Carroll Society of North America



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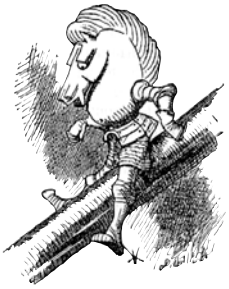

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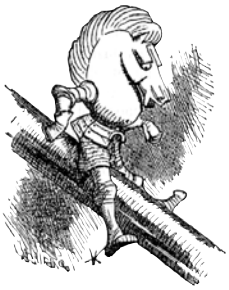

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On the cover: The White Knight *(2010) by Gavin L. O'Keefe (p. 37).*
The logos are from keepsakes from the first meeting of our Society
and the most recent (p. 8).

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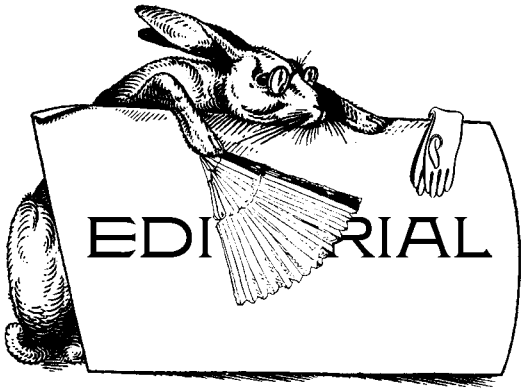


On this notable occasion, the JubJub-ilee/Golden/Fiftieth Anniversary of the founding of our Society in January of 1974, we are delighted that this issue is so full of bounty. (The first *Knight Letter*—almost three whole pages!—was published that August.)

Although the number forty-two pervades many of Carroll's works, especially *Wonderland*, fifty seems to have taken its place in *Looking-Glass*. Tenniel did fifty illustrations for it; in the first chapter, Alice bemoans that "when the miserable day came, I should have to go without fifty dinners at once!"; and in Chapter IX, she "noticed that there were about fifty guests, of all kinds." Nifty!

It is always a great pleasure to welcome new writers to the fold. Chloe Llewellyn is an undergraduate at the Open University (Milton Keynes, UK), where she studies social sciences and has a Carrollian blog at withdreamingeyesofwonder.blogspot.com. Her musings on the various depictions of C. L. Dodgson in films are published here and over the next two issues. Xabier Etxaniz is a senior lecturer at the University of the Basque Country (Universidad del País Vasco/Euskal Herriko Unibertsitatea). Natalia Bragaru, a collector of and authority in multicultural illustrated children's books, works for Creative Australia, is a judge on the Children's Book Council of Australia's Book of the Year Awards, and blogs at www.kidsbookexplorer.com. Michael Baxter is a retired statistician, a Fellow of the Royal Astronomical Society, and a member of the British Astronomical Association. To all the other writers and reporters who have appeared in our pages before, know that you are extremely treasured as well!

Speaking of which, in our last issue, some of their names were inadvertently left off the first article, which reported on our Spring '24 gathering. It was supposed to end, "Contributing to this report were Mark Burstein, Ray Kiddy, Stephanie Lovett, Dayna Nuhn Lozinski, Adriana Peliano, and Daniel Singer." My apologies!

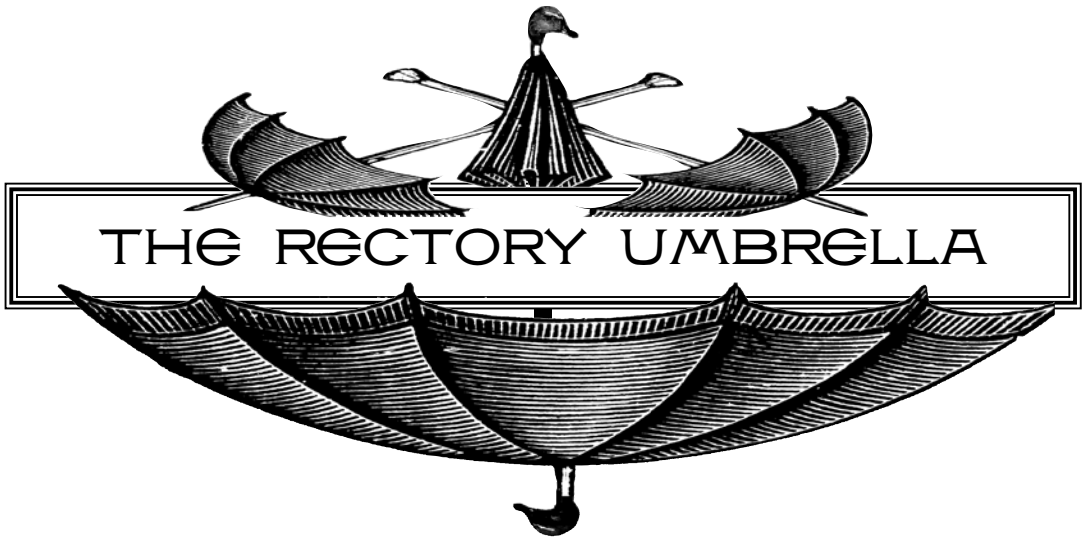
I would also like to give a shout-out to translator, editor, and scholar Dr. Markus Lång of Helsinki. Between issues, I always receive one to four white envelopes that contain his gleanings from a slew of academic titles and Finnish newspapers. Although these are usually integrated into "Far-Flung" or "Serendipity" without his name attached, we are most indebted to him.

Due to unforeseen circumstances, our usual copyeditor was not able to be with us this issue. An enormous shout-out goes to Sarah Adams-Kiddy and Stephanie Lovett, who stepped up to the plate to take over the copyediting and proofreading, respectively.

I don't think it's my imagination that there are more books to review this season than usual. Much of it is due to Yvonne (@semperluxus), Marta (@neverenoughalice books), and their coterie of Instagram friends who dig up new (or newly discovered) publications from all over the world with a range and rapidity us old-school collector types could never have imagined.

Here's to our next fifty!!

MARK BURSTEIN



Mass. Appeal

Ah, Boston. We have met here five times before: at the Boston Public Library in 1986 and at Harvard in 1981, 1993, 2004, and 2012. It is a city with several fine Carrollian connections: the school newspaper of the Girls' Latin School (now the Boston Latin Academy) was named "Jabberwock" in 1888, with written permission from CLD. The first—or last if you're going the other direction—stop on the MBTA "Blue Line" is called "Wonderland," named for a turn-of-the-century children's amusement park. And it is, of course, the home of the world's second-most-famous tea party.

Festivities began with the David and Maxine Schaefer Memorial Reading on Friday morning, the first of November. The present cast of the "LCSNA Players" (Rover Singer, Griffin Miller, and Cindy Watter) took the stage in front of approximately 100 enthusiastic third- and fourth-graders at the Mary E. Curley Elementary School in Jamaica Plain, performing an animated reading of the Humpty Dumpty chapter.

Rover was a properly self-important and stuffy Humpty, Griffin played a confused Alice very well, and Cindy was the narrator. There were no props, but there was a panel hiding the stairs going up to the stage; Rover found a chair and stood on that, approximating an egg teetering on a wall. The performance was a success, and the students were most attentive, afterward lining up to accept their copies of *Wonderland/Looking-Glass*. The LCSNA members—actors and audience—were convinced, once again, that the Schaefer reading and book giveaway is one of the very best things the Society does.

That evening, after cocktails and a fine JubJub-ilee dinner in a banquet room of the historic Parker House, Edward Guiliano took the podium to give an informative, witty talk. Greeting his "fellow travelers to the Wonderland worlds of chaos, character, and chortles, where our brand of mad is one of the sanest things in the world today," he continued, "Now, if Reverend Dodgson were here with us tonight, he'd be . . . dead. But as you know, for the past fifty years our Society has done a nice job in helping to keep Lewis Carroll alive."

Taking off from there, he discoursed on Carroll's many instances of gallows humor, calling "death references in children's literature . . . always a crowd-pleaser." From the beginning of Alice's tumble down the hole—*"Why, I wouldn't say anything about it, even if I fell off the top of the house!" (Which was very likely true.)*—to the several references to "going out like a candle," he explained that this theme was "one way of celebrating Carroll . . . and all of the former members of the Society who have gone out like a candle but live in our dreams."

He also talked about another of his favorite authors, Charles Dickens, who often stayed in this very hotel, wandering the halls and practicing making faces in the mirror for his reading tours, and mentioned the

Photo: Peter Hanff

Cindy, Griff, and Rover at the Reading.

Photo: Peter Hanff

Edward Guiliano

postal correspondence between the two CDs and wondered why they never met.

Edward is one of five surviving members of the original eighteen souls who met at Princeton on January 12-13, 1974, during the height of the gasoline "crisis." He particularly acknowledged our Society's debt to fellow founders Stan Marx, Elizabeth Sewell, the Schaefers, and the Gardners. He also gave a nod to the present LCSNA president and the eight presidents emeriti in the room.

Over the years, there have been 98 Society meetings, of which six have been virtual, in cities all across the States and Canada. He noted that the "Society has become a lifelong affinity group for people with greatly different backgrounds and lifestyles. And the camaraderie among its members is wonderfully enriching. We have also helped to convince the academic world that studying talking rabbits and vanishing cats is, in fact, a perfectly sensible scholarly pursuit. And we've somehow managed to make the study of nonsense seem sensible without making it sensible enough to stop being nonsense."

We all then raised a glass of prosecco, toasting the occasion in the traditional Italian manner *"Cent' Anni,"* meaning, may we live a hundred years.

Our meeting on Saturday was at the Boston Athenaeum, a landmark building in the heart of Boston. Founded in 1807 and in its current location since 1849, it is one of the country's oldest and most distinguished independent libraries. The special collections department houses research holdings of around 100,000 rare books, maps, and manuscripts, and an equal number of paintings, sculptures, prints, and photographs. They even have part of George Washington's personal library. It was a delight to wander its hallowed halls during the breaks.

Settling in to the meeting itself, we were welcomed by the library's Curator of Rare Books and Head of Special Collections John Buchtel and our president, Arnold Hirshon (see p. 33).

Our first, and featured, presenter was Michael Dirda, the Pulitzer Prize–winning columnist from the *Washington Post*'s "Book World" section. He began his droll talk, "Dodgson & Carroll & Tenniel & Alice: Looking Back on One Reader's Discovery of Wonderland and the Books and People That Made It a Part of His Life," by citing the seventeenth-century English antiquary John Aubrey, who was often called, with a nod to Autolycus from *The Winter's Tale,* "a snapper-up of unconsidered trifles," in other words, a collector of those odd facts and humanizing details that added liveliness to Aubrey's so-called "Brief Lives." Dirda said he himself was somewhat similar, albeit in a bookish way, in that he maintains a notebook into which he copies striking sentences and passages from his reading. The "unconsidered

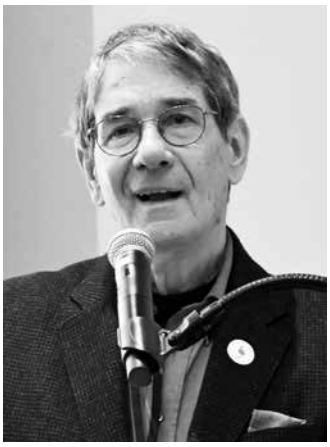


Photo: Peter Hanff

Michael Dirda

trifles" concerning Carroll were the basis of his talk. As Sherlock Holmes (another of Dirda's obsessions) once said, "there is nothing so important as trifles."

His wide-ranging talk began by discussing Dodgson's health and personality, quoting such people as Isa Bowman, who said that CLD was highly particular about his tea: to make it draw properly, "he would walk about the room swinging the teapot from side to side for exactly ten minutes."

Dodgson's lodgings at Christ Church consisted of ten rooms, including two bedrooms. In person, he could be annoyingly prim. As Jenny Woolf has memorably said: "Some of his colleagues are reported to have been genuinely intimidated by his primness and, considering that they were nearly all Victorian clergymen, he must have behaved primly indeed." Yet he loved the theater, and saw over 400 plays, some more than once, even if he preferred pantomimes and sentimental claptrap like "Hanky-Panky the Enchanter." He was proud to know Ellen Terry, the greatest actress of the age. Today, we'd call him a fanboy; he kept an album of some 160 photographs of theatrical performers.

Dodgson's library included what we would now call classic horror literature: Polidori's *The Vampyre*, Mary Shelley's *Frankenstein*, Baring-Gould's *Book of Werewolves*, Stevenson's *Dr. Jekyll and Mr. Hyde*, Robert Owen's *Footfalls on the Boundary of Another World*, Christina Rossetti's *Goblin Market*, and numerous others. Dirda quoted Robert Douglas-Fairhurst, who noted, "Over the course of her adventures, Alice was variously mistaken for a housemaid, a serpent, a volcano, a flower, and a monster."

Dirda said he had always wondered why Carroll considered calling his first book "Alice Among the Elves" or "Alice Among the Goblins" or "Alice's Hour in Elfland." Elves? Goblins? Were they going to play some part in the story? Or is this just a loose way to categorize fairy-tale beings? Just what was Carroll thinking?

To Dirda's surprise, Alexander Macmillan could be rather witty. When Carroll considered delaying the publication of *Looking-Glass*, Macmillan responded: "What do I think? Why, half the children will be laid up with pure vexation and anguish of spirit. Plum pudding of the delicatest, toys the most elaborate will have no charms. Darkness will come over all hearths, gloom will hover over the brightest boards. Don't think of it for a moment. The book must come out for Christmas, or I don't know what will be the consequence."

Carroll sometimes used his pen and wit to address social issues of the age. He spoke out against smallpox anti-vaxxers, supported reforms to the voting process, saw the merits of flex time, and commented, sometimes seriously, sometimes satirically, on other issues of the day. For instance, he once wrote, "Long and painful experience has taught me one great principle in managing business for other people, viz., if you want to inspire confidence, give plenty of statistics. It does not matter that they should be accurate, or even intelligible, so long as there are enough of them." In one of his child-letters, he imagined a kind of ink that worked like predictive text on a smartphone: "You should have seen the ink there was in my days! . . . Why, you had only to pour a little of it on the paper and it went on by itself! *This* ink is so stupid, if you begin a word for it, it can't even finish it by itself."

For Dirda, Lewis Carroll's chief glory is his prose. Walter de la Mare spoke of its "limpid simplicity" and called it—a brilliant word choice—"frictionless." Its tone combines humor, a certain formality, jolts of surprise, surreal Socratic dialogue, a brilliant use of italics for emphasis, and an exaggerated, slightly tongue-in-cheek air that keeps the reader from taking too seriously any of the actions of his crabby and cranky characters. Moreover, nearly everyone in Wonderland is a grammarian or philologist, careful about diction and scrupulous about the nuances of language. His favorite example of this occurs when the King of Hearts says, "There's nothing like eating hay when you're faint." After Alice protests, he continues, "I didn't say there was nothing better, I said there was nothing like it."

Dirda concluded, "One might slightly alter the King's remark to fit the work of Lewis Carroll: There really is nothing better and nothing like it."

Our second segment presented two illustrators/bookmakers. We were thrilled to welcome back Barry Moser, who first spoke to us in the spring of 1981. His talk this year was organized by the elements he has to consider in designing a suite of illustrations, with remarks on how much interest he has in each. The first element, and the one he cares about the most, is typography. Moser is a printer, the proprietor of Pennyroyal Press, and it was very illuminating to think of him that way rather than as an illustrator. His woodblock illustrations are an integral component of the press process, not an after-the-fact addition to a book. His first interest, he said, "is sound typography—it holds the book together."

He went on to enumerate the other elements: scenes, the least important to him; animals, "one of my favorite subjects"; and characters, "the thing I am the most interested in in all my books." We learned that the Caterpillar is based on his teacher Leonard Baskin, the Hare was a real rabbit that he found dead on his doorstep, and the White King is Harold McGrath, the book's printer. We also had our attention drawn to the hatpins keeping the King of Hearts's crown on, in obedience to the remark in the text to see the frontispiece if you want to know how he did it.

Photo: Peter Hanff

Barry Moser

Vladimir Zimakov is also a printmaker, working in linocut. He showed us other work he had done, including *Something Wicked This Way Comes* and *The Wind in the Willows*, and talked about having to work with an art director, the publisher, marketing people, and the author on a specific assignment. However, he also does his own projects and was drawn to the White Knight's Song (whatever its title might be) when he stumbled on it in a book of poetry. He liked the language and the open-endedness of it and sketched out ideas immediately. The project of realizing his fine-press *Haddock's Eyes* actually took another four years (*KL* 109:80). The illustrations were done using two plates, black and sepia, and then some very creative use of type that was eventually rendered in polymer plates. The precision work of binding this elaborate presentation followed, and he subsequently had an enjoyable time creating broadsides remixing some of this work.

Photo: Peter Hanff

Madeline Moser

In the question-and-answer portion facilitated by Mark Burstein, Moser was asked about his characterless *Snark* illustrations, and we learned that they had been created as a bonus item for the University of California Press edition of *Looking-Glass*, along with a special limited edition for our Society. Moser felt that typographers "work our asses off to do something nobody sees," and so it felt perfect to create the invisible Snark to accompany this. If the illustrations are all brought together and looked at upside down, the Snark appears! Asked about the vast number and free-wheeling style of illustrations in so many Russian *Alices*, Zimakov spoke about the relative freedom children's books and comics

Photo: Peter Hanff

Vladimir Zimakov

Photo: Peter Hanff

Ryan Armstrong

had in the USSR, somehow escaping Soviet repression. He also explained how a "leporello" or accordion-fold book such as his *Haddock's Eyes* is made. A number of audience members spoke of their personal connections with Moser's work, and we were delighted to then meet his daughter, Madeline, who was his model for Alice.

Next, Ryan Armstrong, a visiting assistant professor of Religious Studies at Oklahoma State University and author of *The Book of Job in Wonderland: Making (Non) Sense of Job's Mediators* (Oxford, 2024), which was the subject of a VirtuAlice talk early last year (*KL* 110:10), presented "For Now We See Through a Looking-Glass, Darkly." He explored undertones of Carroll's philosophy and personal life in the way *Looking-Glass* treats "identity and existence."

He began by referring to "one of our great modern philosophers," Steve Martin, who, in his autobiography, has spoken of Carroll's strong influence on his comedy (*KL* 79:50; p. 30). Humor reveals assumptions we take for granted. While exploring Looking-Glass Land, Alice questions what her name represents. Humpty Dumpty's name and the multiple titles of the White Knight's poem poke fun at the desire to cling to a label for one's identity. This makes Alice ask, "Who am I?" But she must also ask, "Am I?" when faced with the repeated question of whether she is merely a figment of the Red King's dream. The Red Queen and the Unicorn challenge Alice to believe impossible things. Can she continue believing that she even exists?

Armstrong then invoked the philosopher Henry Longueville Mansel (1820–1871), a friend of Carroll's from Magdelen College, who was once quite influential but is now largely forgotten. Mansel argues that the most important beliefs are "unquestionable facts" that are "inexplicable, but not inconceivable." He says that each of us knows we exist, for example, but we cannot prove it. Carroll expresses agreement with this in his philosophical writing, but his novels poke fun at Mansel's certainty. Armstrong argues that Carroll sympathizes with characters who question "unquestionable facts."

Armstrong then turned to the "inclusio," the poems that frame the *Alice* novels. Each poem describes the golden afternoon on which Carroll first told the stories to the Liddell girls as a "dream." As Carroll writes the second book, his relationship with Alice is drifting apart. "Which dreamed it?" becomes a personal question as he asks whether this is still a dream he shares with her or if this is merely his own dream.

A lively Q&A followed, discussing everything from Jostein Gaarder's philosophical novel *Sophie's World* through Bishop Berkeley, Keats, *Sylvie and Bruno*, the "Easter Greeting," and Eastern spiritualism. Charlie Lovett reminded us that a fifteen-year-old Dodgson is known to have heard a sermon on life being a dream preached by Archibald Tait, who later became the Archbishop of Canterbury.

Photo: Peter Hanff

Laura Wasowicz

After a pleasant boxed lunch, our first speaker was Laura Wasowicz, the distinguished curator of Children's Literature at the American Antiquarian Society (AAS) in Worcester, Massachusetts. The title of her enthusiastically delivered and well-illustrated talk was "Representations of Alice in the American Antiquarian Society: 1866–1930s."

For many decades, the AAS general acquisition *terminus ad quem* had been 1876, but recently, their children's literature collecting was extended to 1900 and well beyond. She began, however, with D. Appleton and Company's purchase in May 1866 of the sheets of the 1865 *Alice's Adventures in Wonderland* rejected by its author and illustrator and then issued with a cancel title page for the American market. At a price of $2.50 ($50 in today's currency), the Appleton *Alice* was sold to middle-class and upper-class families like Aldus Higgins's, who owned the copy acquired by AAS. The Appleton firm had previously issued *Aesop's Fables* illustrated by John Tenniel, also bought by AAS. For the first true American *Alice*, issued in 1869, Lee & Shepard reduced the price to $1.50 for gilt edges and $1.25 for the blind-stamped book. In 1872, their *Through the Looking-Glass* with "The Right of Translation and Reproduction is reserved." on the title page appeared.

Laura next showed the upscale editions illustrated by Peter Newell and published by Harpers: *Wonderland* in 1901 and *Looking-Glass* in 1902, both with elaborate page borders by Robert Murray Wright. Just recently, Laura bought for AAS the beautiful vellum-bound Newell versions, though noting her opinion that, for the most part, the Newell illustrations have not aged well. More affordable *Alice* books were the specialty of the long-lived titan picture book publishing firm of McLoughlin Brothers (1852–1947), whose archives are largely at AAS. Their *Alices* were printed on cheap paper, often had red cloth spines and colorful covers, and usually measured about 7×9.5 inches. The McLoughlin

Photo: Peter Hanff

Jude Nixon

Photo: Peter Hanff

Anna Henchman

annual catalogs held by AAS have facilitated the dating of their books.

Next, she showed the 1910 Altemus Wee Folks *Alice,* with only one-sixth of the original text but with photomechanically colored Tenniel illustrations, and the far more upscale 1898 Delafield dramatized version published by Dodd Mead and illustrated by Bertram Goodhue. Throughout her presentation, Laura did a fine job equating the original prices to current dollars so that we could appreciate the socio-economic classes of the buyers. She concluded by showing and discussing a number of Carroll imitations, one of the most charming of which was *The Cruise of the Walnut Shell* by Richard André (McLoughlin Brothers, c.1882).

Next, courtesy of Jude Nixon, professor of English at Salem (MA) State University, we were to learn of Carroll's contribution towards a most special birthday gift for a one-year-old Oxford girl, Rachel Daniel. Her father, the Reverend C. H. O. Daniel (1836–1919), was the founder of the Daniel Press and a pioneer of the English private press movement. *The Garland of Rachel* effort involved Daniel requesting poems from seventeen of his Oxford Literary Circle friends of the 1880s (and writing one of his own) in order to create a handsome volume of eighteen poems. The theme requested was one of welcome to earthly life for his infant daughter. The book was printed in just 36 copies bound in white vellum and is widely considered to be the most celebrated and attractive work of the Daniel Press. It is decorated by woodcut headpieces designed by the English artist Alfred Parsons.

Unique in the history of private printing, the Daniel Press produced very high-quality books in small quantities with attractive antique typography, layout, and illustrations. The actual press work was quite a domestic affair, all being done by Henry, his wife Emily, and later with the help of their two daughters, Rachel and Ruth. They used the Fell type, brought over to Oxford from Holland and France in the 1670s by Rev. John Fell.

Photo: Peter Hanff

Imogen Forbes-McPhail

Carroll, a personal friend of the Daniel family, was the first of the seventeen authors to be asked to contribute. Other contributors included Poet Laureate Robert Bridges, Sir Edmund W. Gosse, Andrew Lang, and Ralph Burgess.

Carroll made two submissions to the project. For the first, he seemed to be unsure of what tone was required, and after a tongue-in-cheek admission that "he hated babies," offered a 16-line poem that begins, "Oh pudgy podgy pup! Why did they wake you up?" and goes on to vociferously lament the late-night cries of an infant. However, later, on March 7, 1881, he wrote to Henry in a penitent tone, apologizing for writing "such outrageous stuff on such a theme as your child." He then begs for a week's time "to see if any happy thought occurs."

The offering that then appears takes an opposite tack, being a sensitive and sober seven-stanza poem, which begins, "What hand may wreathe thy natal crown / O tiny tender Spirit-blossom / That out of Heaven hast fluttered down / Into this Earth's cold bosom?" The theme of the poem emphasizes the contrast of the purity of the unstained infant soul fresh from heaven with the

Photo: Peter Hanff

Charlie Lovett

sin-begrimed challenges of earthly life that will await Rachel. But though the poem begins with the cold of winter, it ends with the warmth of spring by calling up the image of the lark in song: "The world may listen as it will— / She recks not, to the skies up-springing: / Beyond our ken she singeth still /For very joy of singing."

Carroll remained a close friend of Rachel Daniel for all of her life.

In style and thematic content, Professor Nixon sees in Carroll's poem the influence of noted English authors such as William Blake, Robert Gray, Shakespeare, Percy Shelley, and the Romantic poets. The poem now holds a place of honor in this exquisite and rare volume. Today, 27 of the 36 copies are known to survive, 20 held in institutions. Carroll's own copy of *The Garland of Rachel* is now in the Alfred C. Berol Collection at New York University.

[*A fine-press reprint of the* Garland *that includes a facsimile of the original was produced in 1902 by Thomas Mosher of Portland, Maine. Many* Complete Works of Lewis Carroll *collections include both poems.*]

After a break, Anna Henchman, an associate professor of English at Boston University, and Imogen Forbes-Macphail, a junior research fellow at Harvard, presented "Suspense and Sidestepping," thematically illustrating some of the narrative gaps in *A Tangled Tales* and *Through the Looking-Glass*.

Henchman spoke about *Through the Looking-Glass*. To illustrate sidestepping, she gave examples of Alice asking awkward or difficult questions, which resulted in the conversation abruptly changing to a different topic. Suspense was created when there were unexpected swerves in the story's direction. Readers expect the plot to have a coherent chain of events, with interconnection between scenes, and a resolution; the *Alice* books rarely have these expected relationships between cause and effect. We anticipate a certain sequence, such as crime, trial, verdict, and punishment, but in Looking-Glass Land, the crime comes last of all, after the criminal has already been punished. The reader never knows what will happen next.

Forbes-Macphail talked about *A Tangled Tale*, which is composed of ten Knots, each one a math problem framed as a story; the medicine of the math was concealed in the jam of the tale. These Knots were published serially between 1880 and 1885 in the *Monthly Packet* magazine and republished in book format as *A Tangled Tale* in 1885. Over a span of issues, the problem was posed, readers had the opportunity to solve it and send in their answers, and then the solution was published.

The two presenters switched back and forth during the talk, reinforcing the notion of suspense and sidestepping.

Our final speaker was Charlie Lovett. His audience was edified yet exhausted, but Charlie restored us with his customary brio, which included many jokes, pictures of his grandson, and the promise of a quiz at the end of his talk. This was about his latest book, *Charles Lutwidge Dodgson (Lewis Carroll): A Bibliography of Works Published in His Lifetime*, published by the LCSNA. A bibliography is not, for many people, a fascinating subject, but this audience was a group of fanatics, and he made the what, the why, and the how of this project fascinating.

The first question is: what is a bibliography? It is a descriptive listing of the published works of a single author. "And what is the use of a bibliography?" to paraphrase Alice. It depends. According to Charlie, "Collectors will see it as a want list; dealers and auctioneers will use it as a tool to prove rarity and thus value." But for people interested in Carroll, there is a much higher purpose. We are interested in what he thought was important enough to put before the public. Without a good bibliography, we would not know the immense variety of Lewis Carroll's interests.

There have already been several bibliographies of Carroll's works. The first one was by his nephew; Stuart Dodgson Collingwood's *Life and Letters* (1898) included a listing of about 130 items. Sidney Herbert Williams published another exactly one hundred years ago (1924), and *The Lewis Carroll Handbook* (1931) was revised twice, in 1962 and 1979. When Edward Guiliano suggested to Charlie that he revise the last edition in 2019, he had no idea that it would take five years to be published. Of course, other work, family events, and a worldwide pandemic intervened.

Charlie said that since the 1979 edition, there have been several advances for a bibliographer of Lewis Carroll. The compete *Diaries* have been published, as have the *Pamphlets*. *Lewis Carroll and the House of Macmillan*, an important work edited by Morton Cohen and Anita Gandolfo, was published in 1987. Charlie himself wrote *Lewis Carroll and the Press* about Carroll's pieces in periodicals. Finally, there has been

the Internet revolution, making it easier to get access to documents—although it still helps to have connections.

Charlie's adventures in writing this book show the importance of Carroll collectors in advancing scholarly research. For instance, before he could commence "the mind-numbing exercise" of comparing the texts of seven different editions of one book on Euclid, he had to obtain copies or at least photographic images of them. He called on Jon Lindseth, who photographed the first edition, and Mark and Catherine Richards sent him images of the fifth edition. Charlie had the second and fourth editions. So much for the collectors. Charlie also had access to a falling-apart third edition at the University of North Carolina at Greensboro, not far from his house. The National Library of Israel scanned their copy of the sixth edition and sent it along, and Charlie visited the Bodleian to photograph the private edition. Readers: all this work was for one book that wasn't even about Alice. The miracle is that the new bibliography had a gestation of only five years and not five hundred.

Modern technology has made it easier to compile bibliographies, and Charlie said that what is ironic is that publishers have now lost interest in printing them. "Luckily, the Lewis Carroll Society of North America is not so short-sighted."

On Sunday, we found our way up to Chelmsford, about 45 minutes north, to the home of Alan and Alison Tannenbaum and their frabjous collection. As they are both active participants in this madness, although there is a main room for the collection, subcollections appeared temporarily in nearly every room of the house and along every wall. We were also served a sumptuous buffet brunch.

The collection (nicely documented in Edward Guiliano's new book, p. 51) is wide and deep. A number of his most treasured objects were set out for us, but anywhere one looked, floor to ceiling, one found eye candy.

Attendees of the JubJub-ilee came away with some nice souvenirs as well: a bookmark that had on one side a facsimile of the "remembrance" printed and distributed at the very first meeting in January 1974, when it was thought we'd be the "North American Chapter" of the (British) Lewis Carroll Society and on the other side a newly created keepsake of the JubJub-ilee (from Mark Burstein); a pamphlet, *Just the Place for a Snark: An examination of the genesis of Lewis Carroll's epic poem "The Hunting of the Snark"* by Dayna Nuhn Lozinski; lovely commemorative etched glasses from Amy Plummer and Ken Hoffman; and *An LCSNA Bibliography* pamphlet by August Imholtz. Visitors to Chelmsford on Sunday received a magazine-size *Lewis Carroll Highlights in the Tannenbaum Collection* and one of the Rocket Press prints struck from the original Dalziel Brothers woodblocks in 1988 that Alan acquired from the son of our principal founder, Stan Marx, bringing us back to the beginning.

Contributors to this article were Mark Burstein, Dayna Nuhn Lozinski, Linda Gray-Moin, Patt Griffin, August Imholtz, Stephanie Lovett, and Cindy Watter.

Photo: Stuart Moskowitz

At the Tannenbaum's

VIRTUALICE EVENTS

On June 29, via Zoom, Heather Simmons hosted "Spotlight on Collectors III," a delightful tour of two former LCSNA presidents' collections of Carrolliana. First up was Mark Burstein. Mark's father, Dr. Sandor Burstein, founder of this astonishing treasure trove, gifted their collection to his son in late 1998. One secret to a collection is: hang on to everything. In the collection is a length of chintz from a curtain and a hatbox, both with the same Alice motif. These were in Sandor's room when he was an infant.

While the first book collected was from a 1970s trip to Portugal, Dr. Burstein's interest in Alice was sparked when he fell in love with his elementary school teacher, who starred in a local production of *Alice in Wonderland*. (Fifty years later, she read an article about his collection, and they had a reunion!) He continued to accumulate all sorts of books and pictures and objects, and in 1998, when he moved to a smaller house, he turned the collection over to Mark. Mark's tour was cinema verité. His collection is in an enormous room, and I could imagine the sighs of envy, not just at the collection, but at the space and the number of bookshelves. He showed us a "steamroller" Alice print, done right on the street at the San Francisco Center for the Book, and an Adriana Peliano original collage. Then he went to his books (he has about 4,300), grouped by language—European, Asian, Middle Eastern, and lots of Russian ("I have to keep them in their own section because they keep encroaching in other territories"). Mark keeps one bookcase for oversized volumes, such as the Dalí and Barry Moser books, as well as room for miniature books. *Snarks* are grouped together, as are *Under Grounds* and poetry. He also groups books by and about Carroll in a section, with another one that contains books about Carroll's illustrators. Mark showed us one bookcase with a complete collection of the Michael Everson–produced books—mostly foreign languages, pastiches, and reproductions. In addition, he has a complete set of all

Photo: Wernher Krutein

Mark Burstein in his Alice Room.

publications from the various Lewis Carroll societies. All of this is cataloged on a database, of course.

And there's more. Mark has bought many books by new artists. He has an extensive collection of comics—the oldest is from 1907—as well as an amusing collection of *Alice*s with terrible cover art. (One has a peculiar cowboy motif, another has a poorly taxidermized rabbit, and yet another features a come-hither siren at a tea party.) Mark also has a collection of "naughty Alice" media, heavy on DVDs, which he did not put on YouTube.

There is a great deal of Alice art, much of it original, on Mark's walls. He has a Julia Margaret Cameron portrait of Alice and an Xie Kitchen photograph taken by Carroll. He also has lots of original comic art, especially Walt Kelly.

Heather was particularly interested in Mark's *Alice in Wonderland* belt buckle collection, so he showed us one from the '60s with a working hash pipe on the back. In addition to the usual tchotchkes—Alice crockery and china figurines—Mark has a collection of hand-painted eggs, and his father found a papier maché artist in Carmel who made beautiful sculptures of Carroll's characters.

Another item was an anamorphic picture that looked like a Cheshire Cat from a distance, a collage of photos and Tenniel illustrations close up, but when a silver reflecting cylinder was placed in the center, showed a portrait of Lewis Carroll.

Two one-of-a-kind objects on display were Lewis Carroll's cribbage board and Alice Liddell's flutina. (This last is a strange little musical instrument, a form of accordion, that sounds like a combination of flute and bagpipes, only with a slight case of asthma.)

At the end of our virtual tour, Mark emphasized that his collection was a resource for people to use when studying Lewis Carroll. He also said, "Collecting is not a contest. We all started with just one book."

From Northern California, we traveled south to Linda Cassady's Los Angeles apartment, where she told us about the Cassady collection. Two-thirds of it is ensconced in the Horton Room at the Doheny Library of the University of Southern California, the rest in her large apartment. Her late husband, Dr. George Cassady, donated the majority of his Carroll collection to his alma mater in 2000. He also wanted it to be available to the public for research, and he wanted it attached to a first-class educational program. The Cassady collection, named after his parents, has about 6,000 pieces.

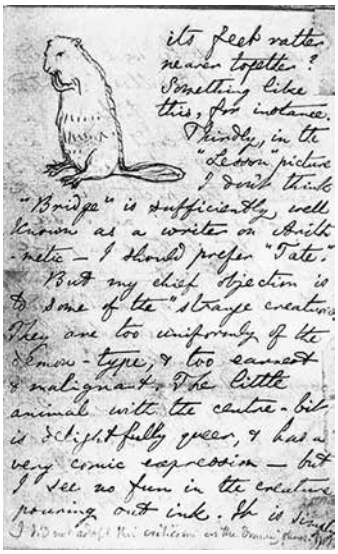
Linda took us on a tour of USC's database for the collection. There is a photograph of each book's cover and spine. It is quite thorough, and anyone interested in taking the book off the shelf will have a pretty good idea of what it is about. One of the books featured is an almost unique (only two copies were produced) copy of *The Hunting of the Snark*. It is beautifully bound in leather, with nothing on the spine to identify it. The artist is Yuri Shtapakov. Linda found it at a book fair in Seattle, and "I beat Angelica Carpenter to it." (Later, she allowed as she wasn't all that cutthroat and often called other Carrollians before an auction "because you don't want to bid up your friend.")

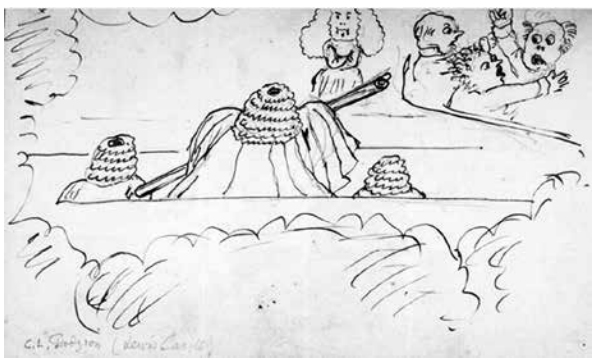
One of the treasures in the collection is a set of letters from Lewis Carroll to Henry Holiday, with ideas and suggestions for the illustrations for the *Snark*. Carroll even included a drawing of a beaver in one of the letters, which doubtless was received unenthusiastically by Mr. Holiday.

Linda says she likes to add breadth to a collection. She is also partial to a book's tactile qualities—she commented several times on the texture of paper or binding on different books.

Heather said, "Buying stuff is the easy part—cataloging is hard." Linda replied, "If you don't catalog it, it doesn't exist."

Linda showed us some of her favorite pieces in her home collection. She has some hand-painted "concept cards" that Mary Blair did for the animated *Alice*. She also has a framed small painting by Blair of Alice and Dinah in the garden, very charming. She owns some original works by DeLoss McGraw, who illustrated a


its feet rather
weaken together?
Something like
this, for instance.
Thirdly, in the
"Leeson" picture
I don't think
"Bridge" is sufficiently well
known as a writer on Arithmetic – I should prefer "Tate."
But my chief objection is
to some of the "strange creatures."
They are too uniformly of the
Lemon-type, & too earnest
& malignant. The little
animal with the centre-bit
is delightfully queer, & has a
very comic expression – but
I see no fun in the creature
pouring out ink. It is simply



Carroll's suggestions to Holiday. Previously unpublished!

Wonderland and describes his style as that of "a failed fifth grader." His paintings are drenched with intense color, with a dreamy effect. The Alice in the pool of tears is especially effective, with a delicately shaded face in dark blue water and ghostly animal silhouettes surrounding it.

Linda showed us one mini-collection that was very appealing—a group of objects related to the Walrus and the Carpenter. There was a piece of sheet music featuring "Noisy Oysters" by Jack Derrick, magic lantern slides by H.W. Taunt & Co. (Taunt was an Oxford photographer), an illustration by DeLoss McGraw, and some delightful puppets, including some spindly legged oysters, made by John Carr in the 1930s.

A modern *Alice* illustrated by Charles Sandwyck is a favorite of hers. The Folio Society published this deluxe edition of 1,000 a few years back. Linda showed us several of the illustrations in scrapbook style, with hand-applied cutouts. (Note: A less expensive edition, with the same illustrations, is still available from Folio.)

Later, both collectors were asked about "the one that got away." Mark said he was "desperately searching for an amazing Argentine edition" that featured Shirley Temple as Alice and actors of that era as the other characters. (Note: He eventually tracked one down; see p. 54.) Linda said, "Oh, there's always another *Alice* book."

It was lots of fun to visit with two knowledgeable enthusiasts whose Alice collections are expressive of their individual personalities.

Our July 28 event, co-hosted by Daniel Rover Singer, was entitled "*Alice, Formerly of Wonderland*, An LCSNA Afternoon Behind the Scenes at the Theater." This was a refreshingly in-depth exploration of the production processes and challenges of putting on the musical play that featured the real-life relationship between Alice Liddell and Queen Victoria's son Prince Leopold in the early 1870s. The play premiered this summer at the beautiful New Vic Theater in Santa Barbara, running from May 30 to June 16.

Daniel interviewed the writer, Mark Salzman, and director, Jim Fall, about this historical fiction take on the supposed romance between Carroll's muse (Dean Liddell's twenty-year-old daughter) and Prince Leopold as a Christ Church undergrad. Although it has been established that Alice and Leopold did go punting together down the Isis, few solid details are known about their friendship. Years later, after Leopold had left Oxford and their lives diverged, Alice was to name one of her sons Leopold (for whom the prince was a godfather), and Leopold named a daughter Alice.

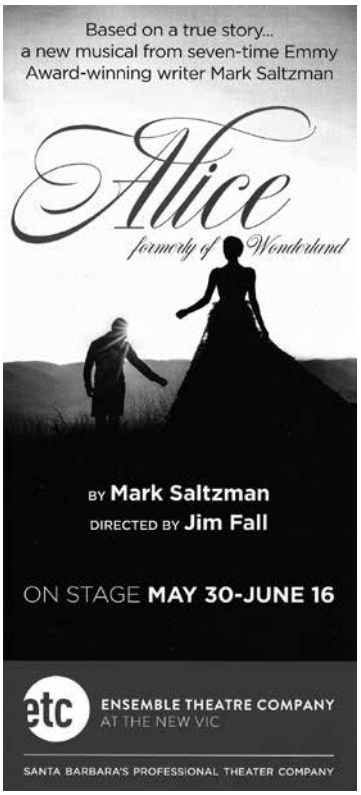
Salzman's plot plays "loose and free" with nitpicky details but captures the arc of realities for Alice and Leopold as young adults thwarted in their romance amidst the rarefied atmosphere of Oxford.

For the spare cast of six of the Ensemble Theater Company (with all of four weeks to rehearse!), a formidable challenge was the "a cappella" style of the eleven songs (three written by Salzman himself). The goal was to produce a "full" sound to the choral pieces and, more importantly, to stay on key without the advantage of instrumental accompaniment. Ingeniously, they were able to use both the chimes of Christ Church Cathedral in the background and a bell that a suave Caterpillar would tinkle! Barbershop harmony-style arrangements were also helpful. All the numbers had a Victorian flavor to add to the historical ambiance.

As preparation for writing his script, Mark took a trip to Oxford in 2017 and was shown around the University by Mark Davies (author of *Alice in Waterland* and a popular local tour guide). This gave Mark S an appreciation of how Carroll had infused his stories with countless references to real sites in Oxford and led to his own deep dive down the rabbit hole while forming the concept for his play.

Director Jim Fall characterized the plot as a bittersweet love story, concerning a love triangle (the third side of the triangle being a fictional character, Edward Brocket, with whom Dean Liddell had hoped to pair Alice). In the end, neither of Alice's suitors was to succeed as she found her own way to Reginald Hargreaves and lived out her life at Cuffnells in rural Hampshire in what by all accounts was a happy union.

The Santa Barbara premiere was attended by our own Heather Simmons and Daniel Singer, who ap-



plauded the production for the fine vocals, ingenious set design (evocative of Rackham's *Alice* illustrations), and solid acting by the intrepid cast.

They hope to bring the production to an off-Broadway venue.

The August 11 presentation was entitled "Lewis Carroll's Girls: Growing up Female in Victorian England." Our speaker was Karen Bourrier, an associate professor of English at the University of Calgary who specializes in nineteenth-century literature and culture, disability studies, digital humanities, and women's writing. Diane Waggoner, LCSNA board member, curator of photographs at the National Gallery of Art, and author of *Lewis Carroll's Photography and Modern Childhood* (Princeton University Press, 2020), co-hosted the event.

Karen Bourrier opened her talk by telling a story based around a meeting of the Helpers of Wonderland (HOW) at the home of Mrs. Cecil Harmsworth in October of 1932. Many of the attendees that day were former child-friends of Lewis Carroll, who had gathered to raise funds to dedicate a children's ward at St. Mary's Hospital in Paddington in honor of the centenary of his birth. The patron of the project was Alice Hargreaves, then eighty years old. This story illustrated that these women's friendships with Lewis Carroll had an influence that lasted a lifetime.

Karen Bourrier

Diane Waggoner

Bourrier then moved further back in time to tell another story, one about Oxford in the second half of the nineteenth century. Once male-dominated and religious, Oxford University was changing to become more liberal and secular. Along with the reforms taking place at this time came an influx of women, first as wives and then, by the 1870s, as students. These women changed Oxford. They were smart, serious, clever, and energetic, joining in university life by researching at the Bodleian Library and attending lectures. They held amateur theatricals and other entertainments, hosted dinner parties where the conversation was more important than the food, and fought for women's rights. And they had daughters.

It is against this backdrop of a changing Oxford that the lives of some of Carroll's child-friends played out. Those daughters received an education. They lived close to each other, socialized together, and some of them became friends with each other—and also with Lewis Carroll.

Bourrier is gathering their stories into a book tentatively titled *Child-Friends: The Girls and Women Who Knew Lewis Carroll*, which will hopefully be published in a couple of years. She chose a collective biography format, although she knew that risked implying that these women's stories are only worth telling *en masse* and not individually. This is definitely not the case, but unfortunately, when researching women's history, the records are often scant and difficult to find. Usually there is only enough material for a chapter, not a whole book, on each woman. Bourrier explained, "I try to read men's archives to uncover women's lives."

However, one advantage of a collective biography is that it can display patterns that govern the overlapping lives of a group of people born at a particular time and place. For her book, she has mostly concentrated on the girls who grew up in Oxford in close proximity to Carroll. This was partly because records from those families were more likely to be preserved in various local archives, much more so than for the girls Carroll met in railway carriages or at the seaside. From her research, she discovered that, as women, they struggled against the sexism of the times. Some married, others chose not to, and many were able to have careers. They grew up to become artists, musicians, writers, and scholars. Bourrier uncovered some happy and some not-so-happy endings. Many, like Alice Hargreaves, lost their sons in the First World War.

Bourrier's research into the lives of some of these child-friends of Lewis Carroll has revealed that their futures were shaped by both their dreams and the new opportunities created by the changes happening in late Victorian society, of which they were uniquely poised to take advantage. Their lives are fascinating, because they

were not just muses, as we have come to view them today, but creators in their own right. It is now the right time to find out what they thought about themselves rather than what Carroll thought about them.

On October 5, we watched Argentine-American artist and author Mia Araujo draw a portrait of Afia, the heroine of her forthcoming Alice-inspired book, *Afia in the Land of Wonders*, while co-host Mark Burstein interviewed her on Zoom. What fun to see Afia come alive before our eyes as Mia described her book and her personal history!

Mia was born in Los Angeles, the daughter of two immigrants. As a kid, she was an avid reader and was also constantly drawing. Because she was interested in both storytelling and being an artist, she especially liked hand-drawn animation. She told us that she had fallen in love with *Alice* as a child. When asked *which* inspired her, the movie or the book, she said it was the book that stayed with her. She's read it several times in both English and Spanish and finds new meaning every time.

Her parents approved of her desire to be an artist. She attended art school, where she took an African art history class and found it mind-blowing; she decided to write an *Alice*-like story set in a fantasy world inspired by medieval West Africa. She has been working on this project since 2007.

Mia left home in 2012 and, in many ways, this book is about her leaving home, her twin sister in particular. Mia worked at retail and restaurant jobs to support herself as she began her career. When the pandemic hit, she lost her server job, but this gave her more time to hone her skills and develop her characters. She started gradually to share her work and when one of her drawings went viral on Twitter, she was contacted by an agent who helped her find a publisher.

In the book, sixteen-year-old Afia must choose between home and journey. It's a novel of self-discovery and sibling loss, of curiosity and fear. Originally, the plot was very close to Alice's story, but she refocused it, partly helped by good counsel from Mark and artist Iain McCaig. The book took on a life of its own, and the characters became their own selves as well. It is neither an *Alice* pastiche nor an imitation but is best described as a reimagining of *Alice*. It is its own story, and the *Alice* characters are reference points.

Mia's live drawing

Mia uses mostly traditional techniques in her work. She always makes a lot of sketchbook studies, and she sometimes scans her drawings to meld the best from each and adjust colors. The final drawing is always done with pencil and then painted on board with acrylic paints, which she finds very luminous and easier to work with than oil paints.

Afia in the Land of Wonders, in hardcover and with some full color and some black-and-white illustrations, will be published in April 2025 through Scholastic, although it is now available for pre-order wherever books are sold. You can learn more about Mia at www.art-by-mia-com.

Contributors to this article were Linda Gray-Moin, Clare Imholtz, Dayna Nuhn Lozinski, and Cindy Watter.

Sentence First, Verdict Afterwards

Portrayals of Lewis Carroll in Film, TV, & Ballet

CHLOE LLEWELLYN

PART 1: DENNIS POTTER, GLEN TETLEY, FREUDIANISM, & CODIFYING A MYTHIC DODGSON

"This . . . exploration is not primarily about Charles Lutwidge Dodgson at all; it is about trying to understand how we came to lose him." – Karoline Leach, 2015[1]

The past twenty years in academia have seen a much-needed revaluation of Charles Dodgson's life. From Karoline Leach's contextualization of biographers in 1999, through Edward Wakeling's 2015 discovery of Dodgson's wide letter-circle of friends and acquaintances, to Hugues Lebailly's exploration of Dodgson's photography and how it relates to Victorian social norms, these pieces of research, among others, have ensured that Carrollians and scholars alike have a closer understanding of the man than ever before.

However, one field has yet to feel the impact of these studies, and that is popular culture. While scholars continue to research and debunk ideas about the life of Charles Lutwidge Dodgson, popular culture often continues to perpetuate the myths. The myths surrounding Dodgson in today's world are helped via journalistic "concerns," as shown in Will Brooker's exploration of Carroll's place in popular culture: "[Dodgson] retains his nostalgic status as an author of a much-loved story . . . and yet . . . journalism cannot resist hinting at his [supposed] suspect . . . tastes."[2] A case can also be made for Internet misinformation contributing to this culture, as seen in David O'Kane's manipulations of two of Dodgson's photographs to imply his sexual perversion, which by and large the Internet has taken as if it were fact.[3]

Fiction writers have also contributed to this climate of myth and misinformation surrounding Dodgson and his life. The result is while scholars may know the truth, the public has limited exposure to it. The importance of these fictional portrayals and the shadow they cast over the perception of Charles Dodgson cannot be emphasized enough. This piece will examine this genre through a critical lens, looking at the history of cinematic and televisual portrayals of Charles Dodgson in works that purport to focus on his life. Part I will examine Dennis Potter's films *Alice* (1965) and *Dreamchild* (1985), as well as Glen Tetley's *Alice* ballet (1989).

The Biopic Genre

The genre of films about children's literature authors generally follows the trope of what is traditionally called the "great-man" biopic. This tone and style are used to celebrate the life of a well-regarded person. *Miss Potter* (2006) is typical of the great-man structure when applied to children's authors. The biopic explores the life of Beatrix Potter, particularly focusing on themes of love and loss. Overall, the film's tone, and how it views its subject, is bright. This is reflected in its final scene, which reinforces Potter's fascination for the Lake District. The final sentence in the film, spoken by Potter, links back to its beginning with a hopeful tone, reinforcing the film's main themes of love, loss, and belonging: "There's something delicious about writing the first few words of a story. You can never quite tell where they'll take you. Mine took me here. Where I belong."[4]

In recent years, with films such as *Saving Mr. Banks* (2013) and *Goodbye Christopher Robin* (2017), the genre has evolved into what could be termed the "complex-great-man" biopic. In these, the complexities of the authors' struggles are also portrayed: PTSD and estrangement with *Christopher Robin* and familial issues and the ethics of adapting work in *Mr. Banks*. In these fictitious portrayals, A. A. Milne and P. L. Travers respectively struggle with closeness and family, but the viewer is encouraged to see these trials as shaping their most famous works and as a reflection of human flaws. As such, at the close of both films, we are encouraged to see these people in a complex yet still largely positive light.

This tone is emphasized in *Goodbye Christopher Robin* by Milne's reconciliation with his son Alan and his acceptance of his own flaws as a father. Alan's speech towards the end of the film, where he recalls soldiers at war using his father's rhymes, helps the audience take away from the movie that the real-life Milne and Alan's relationship, though complex, was ultimately a force for good for culture.

> And then I remembered, everyone on Earth knows that song (. . .) But I knew it first. It was mine before it was anyone else's. Then I gave it away. When they were singing, they were remembering. It was like a magic charm; it took them home to a fireside and a storybook. You did that.[5]

It is important to note that neither the great-man nor the complex-great-man structures are used in biopics about Dodgson and Alice. The biopic as we know it is not employed in films and TV specials about them; they are not about lives lived but instead are based on theories.

Alice (*1965*)

Will Brooker has noted that as early as 1932, "The . . . reality of . . . Dodgson . . . was reduced . . . to a set of stories, a . . . [then] sparse collection of primary evidence, and an . . . archive of unreliable recorded memories from those who had once known him."[6] With limited primary evidence to turn to, some academics resorted to their imaginations to fill in the gaps.

The misreading of Dodgson-as-pervert began in 1933 with A. M. E. Goldschmidt's undergraduate paper "*Alice in Wonderland* Psychoanalyzed,"[7] a work some now see as perhaps a parody. Parody or not, this and a later 1936 article by Paul Schilder created the image that Florence Becker Lennon in 1945 went looking for.[8] Lennon's work, in turn, inspired Dennis Potter's 1965 *Alice*. Lennon's biography and those like it have, as we shall see later, had a disproportionate influence on creatives. As such, Freudian Carrollian biographer legacies have seeped far past their 1940s sell-by date.

Lennon's *Victoria Through the Looking-Glass* was, to begin with, a study very much of the early twentieth century. She did not include what we would now see as standard academic citations. Crucially, she largely pulled from her own ideas of who she perceived Dodgson to be. Since she didn't have access to Dodgson's diaries and letters, she relied heavily on the information she could manipulate out of her sources.

Having access to Lorina Liddell, Alice's older sister, Lennon chose to panic the elderly lady, drawing a disingenuous "confession" from her. Dodgson had become "too affectionate to [Alice] and that Mother spoke to him about it, and that it offended him, so he ceased coming to visit us." Lorina admitted afterward to Alice that she had been lying in her 30-minute interview with the biographer: "One had to give some reason [for the brief break with the Liddells]. I think she tried to see if Mr. Dodgson ever wanted to marry you. . . . It did not occur to me at the time what she perhaps was driving at!"[9]

This lie did not matter to Lennon, as this story fit her and the wider Freudian narrative that was forming around Dodgson and Alice A typical Freudian biographical viewpoint can be found in Alexander Taylor's 1952 biography *The White Knight*. To the Freudians, ten-year-old Alice Liddell was thought of as Charles Dodgson's "lost love, the withered rose in his filing-cabinet, the little ghost that was to come crying in the night."[10]

Potter's *Alice* uses hints of Lennon's 1945 ideas to suggest impropriety in Dodgson and Alice's interactions, with a subtext that pulls at the theme of abuse. In the first few scenes, the audience is introduced to a bizarre vision of Dodgson, a man who here counts stairs obsessively, hates marriage discussions and new university practices, and reads children's cautionary tales to correct his flaws. At the time of airing, the depiction was a subject of intense debate by BBC viewers and drew a complaint from Dodgson's descendants. According to Potter scholar Stephen Gilbert, "Just over six million [viewers] watched *Alice*."[11]

Karoline Leach notes that on broadcast, the Dodgson family tried to "avert their eyes" and hoped "that it would go away."[12] Phillip Dodgson Jacques only wrote a complaint nine months later, long after the damage was done, and the public court of opinion had made up its mind. Leach states that "no attempt was made to . . . offer any corrective at all." Therefore, the public accepted the "mythic image . . . without question."[13] It is currently unknown why the Dodgson family of descendants did not act fully. The family may have been uninterested in having to disprove one piece of TV fiction or perhaps did not fully grasp what Potter's work was painting Dodgson as.

In 2010, Hugues Lebailly wrote a searing paper on the family's suppression of primary source content to biographers. In particular, he focuses on the edited diary content the family gave to Roger Lancelyn Green for his edition of the *Diaries* (Oxford, 1954). Lebailly believes that the Dodgsons may have held Victorian-style beliefs well into the early twentieth century, an idea that biography was private and not for public consumption, a point that is perhaps relevant to the discussion on how the Dodgsons reacted to Potter's work.[14]

Born in the Forest of Dean in 1935, Dennis Potter won a scholarship to New College Oxford at a young age, which put him at odds with his working-class family. Potter's talent for writing was spotted in 1958 as he was asked to write for BBC radio.[15] Commissioned for the BBC's *Wednesday Play* series, *Alice* (1965) was not the first depiction of Charles Dodgson on screen. That title belongs to *Nom de Plume* (1956), a 1950s BBC series in which the main character's name is not revealed to the end. Unfortunately, the episode, "Portrait in a Mirror," featuring Peter Allenby's Dodgson, has been lost due to BBC archive wiping.[16]

It is impossible to tell if Potter's piece was meant as a response to this work. Potter himself went on to write a canon of surreal, bizarre, and dark dramas that pushed the boundaries of what TV was capable of.[17] He did not speak much about *Alice*. This may be due to a traumatic

Deborah Watling as "Alice"

event in Dennis's youth after the family moved to London for a short time. Later, Potter would describe that during this period, he was "caught by an adult's appetite and abused out of innocence."[18] The man in question was his uncle. Potter did not tell anyone of the harm he had suffered. Stained from this deep trauma, he explicitly "felt unable to talk about it for many years."[19]

Potter's view of Dodgson was doubly impaired because "he had to conclude the Freudians were right."[20] In this era, this was the accepted opinion from intellectuals about the man. If Potter had not created a piece about Dodgson in this way, it is likely someone else would have, due to the popularity of Freudian views at that time. On a more personal level, Dennis Potter's biographer Humphrey Carpenter is of the view that Potter wrote his Carrollian works as a trauma response to his own violations. According to Carpenter, *Alice* and *Dreamchild* both "imply the possibility of child abuse which Potter himself had experienced."[21] Potter appears to have been both repulsed and somewhat fascinated by his personal idea of Dodgson. He seems to have interpolated glimpses of his abusive uncle in this vision.

In his few interviews about *Alice*, Potter perceived Dodgson as "tied in, repressed, strange, playful, tormented, yet inventive."[22] Potter would also claim "when she [Alice Liddell] married an undergraduate, he gave up the one hobby he was good at" in interviews,[23] despite no biography claiming this as true.[24] George Baker, who played Charles Dodgson in *Alice*, believed that Dodgson was "allowed to indulge those [assumed repressed sexually perverse] feelings. . . . No one thought in those terms. He thought he was safe."[25]

These exchanges are typical of 1960s thought about Charles Dodgson—opinion stated as fact.[26] Dennis Potter died in 1994, the year after the Wakeling-edited, authorized, unexpurgated *Diaries* began to be released. For much of the twentieth century, there was wild, unfounded speculation that "if the unedited diaries contained anything new, it would be proof that he was in love with Alice Liddell."[27] When the opposite proved to be the case, the media settled for ignoring the new *Diaries'* existence entirely.

In terms of directorial style, *Alice* is notable for using lighting and a lack of sound in ways that resemble the thriller genre to increase the audience's unease. We can see this in the opening credits: a train going through a tunnel, a zoom-in to Deborah Watling's Alice Liddell, and the title, accompanied by ominous lingering horns coupled with nostalgic flutes.

The unease is also palpable in scenes such as a drawing room piece where the Liddell parents (played by Rosalie Crutchley and David Langton) discuss Dodgson. The scene begins with Mrs. Liddell sewing. She moves to the window and stares, noting a symbolic darkness. "You seem to get lost in the dark, black, nothing." Mrs. Liddell is shot with a bright mirror glaze, indicating introspection. The scene's ominous feel increases further when Mrs. Liddell voices her concerns about Dodgson's writing to Alice. Her husband ultimately ignores Mrs. Liddell on this issue, and she rips up the letters from Dodgson to Alice, which she justifies as "just tearing up some old letters."[28] The scene ends with a shot of a fireplace and an ominous blast of flute music.

A later scene with the Liddell parents actively confirms Potter's script is pushing at the love theory. In a breakfast scene with dead trees and blanketed snow outside, the Liddells are shot with less shadow, possibly to indicate that Crutchley's Mrs. Liddell "knows" about Dodgson. "I think . . . Mr. Dodgson . . . [should] . . . see a little less of Alice in the future," Mrs. Liddell states. She tries to convince Henry that Mr. Dodgson "isn't quite content to wait until Alice is grown up [of marriage age]." Potter's script paints Mrs. Liddell as right and Henry Liddell as a man who cannot see potential abuse happening under his nose. With Langton's Henry Liddell line "such horrid fantasies at the breakfast table," Potter's script could partly be seen as poking fun at scholars who did not wish to consider this theory at the time. Leach notes that Dennis Potter ". . . could not be expected to guess the bizarre truth . . . that . . . Dodgson . . . was being suppressed by people with a strange personal agenda."[29]

Baker's Dodgson is associated with shadows and danger, signified using subtext. In the scene where he finishes writing *Alice's Adventures Under Ground*, Dodgson sits at his desk in his room, cracks his hands, a smirk dominating his face, laughing with glee that he has just finished his book.[30] In another scene, the audience sees that his room, in cliched "pervert" fashion, is littered with photographs of small girls and nothing else. This is in stark contrast to the real Charles Dodgson, who had a vast photography output and diversity in his subject matter.[31] Picking up the photo

of Deborah Watling's Alice, Baker's Dodgson growls, "You'll never get to twenty at that rate, little elfin locks."

Dodgson is not just associated with menace in Potter's writing but also with mental health issues. It is frequently hinted in the piece that Dodgson's obsession with Alice is driving him down a dark road mentally. We see this in a scene where he rants about Christian sin to Henry Liddell and another where he hits a lower-class man over the head with a newspaper in an unprovoked attack. When Baker's Dodgson asks a salesman for an engraved music box for Alice, he demands "To Alice, with love from the Mad Hatter" be etched on it, implying he is seemingly half-aware of his own ill mental health.

We do not see the other Liddell sisters, or Duckworth, or any other main player in the lives of the real Alice and Dodgson for long in this depiction. Duckworth's main role in this story is to contrast Dodgson's obsessive behavior and suggest that Dodgson had a "disappointment in love."[32] Similarly, here Henry Liddell serves as the progressive dean to Dodgson's conservative ideas about university life. The dean is also seen as untroubled by the concept of Christian sin, which seemingly haunts Dodgson. Potter's writing skips over basic biographical background information to home in on the topic of the Freudian love theory. As a result, there is little background on Dodgson or Alice in the TV special. Potter would use the same style when he expanded the special for the film *Dreamchild*.

Dreamchild (*1985*)

Directed by Gavin Millar, the 1985 film *Dreamchild* is thematically linked to Potter's earlier *Alice*, with the two often sharing the same scenes and lines word for word. Despite *Dreamchild* being a flop in 1985, taking only a worldwide gross of $1.2 million against an estimated budget of £4,000,000,[33] it has since become the most recognized film featuring Charles Dodgson and Alice Liddell as characters. Like *Alice*, the film does not portray the characters' relationship as a friendship and instead characterizes it as perverse.

The narrative of *Dreamchild* moves between 1932 New York and elderly Alice Hargreaves's memories of Charles Dodgson in Victorian Oxford, leading up to a speech she must make at her honorary degree ceremony. The narrative's focus is mostly not on Hargreaves's trip to New York or the important speech; this is relegated to an occasional subplot. Instead, the film uses this as a backdrop to dive, like *Alice*, into the much-debunked theory that Dodgson loved ten-year-old Alice in an untoward manner.

By recycling parts of 1965's *Alice* directly into *Dreamchild*, Dennis Potter once again used Lennon's biography as inspiration.[34] He stated in a contemporaneous interview that he wrote the first draft of *Dreamchild,* first titled "Dreamgirl," "in about four and a half days."[35] By this point, Potter's personal vision of Dodgson was fixed: He thought that Dodgson "had what in these post-Freudian days would be called a sexual longing [for Alice Liddell]."[36] If *Alice* can be explained by Potter reflecting what society gave him in Dodgson's biography, as well as his own trauma, both aspects are amplified in *Dreamchild*.

Oddly, Potter does not seem to have consulted any biographies from the 1980s for research. The main changes from *Alice* were the new framework of 1932 and the removal of the Henry Liddell role.[37] Director Gavin Millar interpreted the film's themes as "love and its various forms, and how it bends under the influence of society, inhibition, repression, or morality."[38] He also believed "It wasn't a film about a pedophile . . . it was about a man who was bursting with love for a series of objects; he always loved prepubertal girls."[39] In the same interview, Kenneth Trodd described the relationship between Alice and Dodgson in the film as having "quite a definite, unspoken, unrealized, innocent sexual charge."[40]

This line of thinking is somewhat like the Leach-termed "apologist" Dodgson theorists who came to prominence in the mid-1950s.[41] Like the *Dreamchild* production team, apologist scholars fully backed the theory that Dodgson inappropriately loved ten-year-old Alice but refused to use words like perversion when describing it.

There was also a curious split in how *Dreamchild* was marketed. On one hand, the film was marketed as a biopic, the main posters for the film in the UK and US pushing taglines such as "the story of the real Alice"[42] or "Alice's adventures in the New World, where dreams become reality."[43] On the other hand, some materials actively tried to push the questionable nature of the film's subtext. The 1985 French video trailer features voice-over lines such as "What really happened in that long-lost Victorian summer? "and "Was it the wonderland we can never forget, or did the looking-glass reflect a different picture?"[44] One cinema poster featured the tagline, "He loved the child we'll never forget."[45] For the sake of this retrospective, it is important to note that *Dreamchild* was in step with both the Freudian and apologist viewpoints on Charles Dodgson that were popular at that time. These taglines on the posters themselves can be said to be somewhat divided on this fault line.

Dreamchild focuses on elderly Mrs. Alice Hargreaves (played by Coral Browne) haunted by Ian Holm's Charles Dodgson, both in flashback form and, in one scene, literally, where she says, "It's all coming back. . . . Dodgson's coming back to haunt me."[46] These scenes generally mesh the nostalgic and sinister together.

As essays and reviews, both contemporaneous and recent, point out, audience perspective on this film and Charles Dodgson's portrayal varies from "if Dodgson feels sexual desire, he hides it"[47] to viewing him as

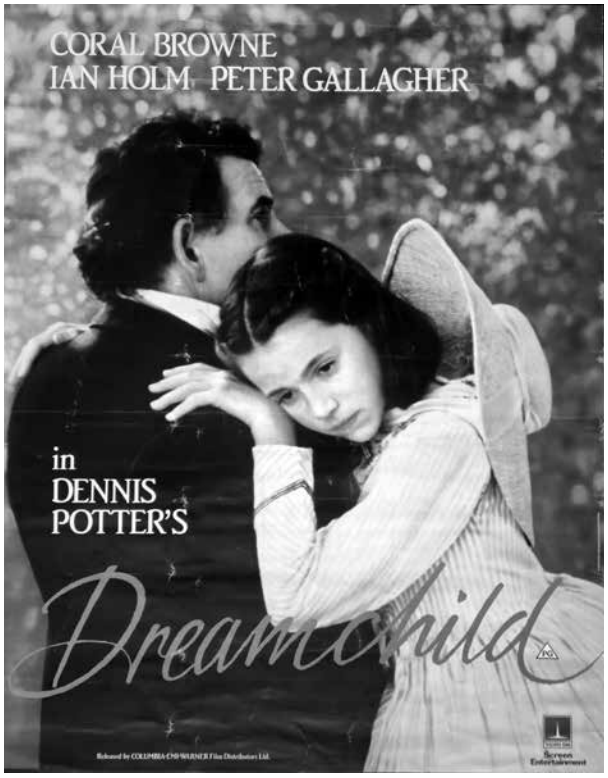
"Alice's possible abuser"[48] and "just this side of being a child molester."[49] Some reviews, typified by David Parkinson's brief overview for the British Film Institute (BFI) in 2015, skirt around the subject of the film itself: "a poignant study of devotion, cruelty, suppression, and acceptance."[50] Curiously, Parkinson's text only gets as far as implying suppression in Dodgson's character, noting that the film "stops short of sinister accusation" but does not elaborate, leaving the reader to fill in connotations.

Reactions in Carrollian circles were also largely positive, generally not seeing the subtext within the film. In a 1987 letter to the UK Society, Larry C. Wilson romanticized the film's content. "Ian Holm does an excellent job of portraying a man in love."[51] August A. Imholtz, Jr., reviewed it similarly in 1986 for the LCSNA: "A splendid entertainment. . . . Alice is played by the coy but ever so charming Amelia Shankley, by far the best Alice in recent years."[52] Just one review in Carrollian circles, by Edward Wakeling in 1986 for the UK Society, directly critiqued the film for factual accuracy. "Artistic license is used to distort the facts beyond recognition," and its portrayal of Liddell and Dodgson's "love that is suggested . . . is tainted with impropriety."[53]

It is no accident the film elicits such strong reactions from viewers, reviewers, and scholars. The piece uses subtext to manipulate its audience into perceiving Liddell and Dodgson's relationship as perverse. This is achieved by long lingering shots of glances between actors Ian Holm and Amelia Shankley,[54] camera angles to emphasize the lack of space, the use of panpipes and lingering notes in the music when the characters appear together, and the general tone of Dodgson's hauntings surrounding an older Mrs. Hargreaves.

This vague subtext of psychosexual horror is most apparent in two key scenes: a flashback dream that Browne's Mrs. Hargreaves has about the "golden afternoon" of the fourth of July 1862 and a scene that features Shankley's Alice Liddell being photographed in Dodgson's darkroom. Both scenes associate the portrayal of Holm's Dodgson with unsettling behavior.[55] The flashbacks about Dodgson all have a distressing tone; even if the character of Mrs. Hargreaves looks back on them semi-fondly, the audience can see the irony Potter's script utilizes. These types of scenes are used in the film to contort the audience's views on these depictions of Charles Dodgson and Alice Liddell and, by extension, the real people.

The boat scene has a dreamy, glazed camera lens and hue to initiate the themes of memory and nostalgia. The scene begins with a languid atmosphere with the Liddell children, Mrs. Liddell, and Duckworth listening to Dodgson's stories. The dark tone is established as the camera focuses on Dodgson staring at Alice. The score cuts in with "romantic" panpipes. Shankley's Alice is seen via a high-angled shot, emphasizing her small stature in relation to Holm's Dodgson. Alice enjoys Dodgson's attention but eventually becomes unnerved by his stare and splashes him with water. Mrs. Liddell



Alice's adventures in the New World —
where dreams become reality
DREAM CHILD
Screenplay by DENNIS POTTER Produced by RICK McCALLUM and KENITH TROOD
Directed by GAVIN MILLAR

interjects, and the romantic music ceases, then begins again when Alice gives Dodgson her handkerchief. It is this bizarre mood permeating the film that critic Mark Sinker called "an anti-romantic romance."[56]

The framing of the Dodgson scenes as a sort of juicy drama for the audience makes the central flashback of the second darkroom scene particularly disturbing. The scene opens with Shankley's Liddell staring at Holm's Dodgson. The tone quickly turns unsettling as Dodgson dims the candle in the room and pulls the blind down. Liddell moves away subtly and pulls the neck of her dress closer to her, while the camera signifies a lack of space between the characters. The romantic music cuts in and surges as Dodgson gazes at Alice and asks her if she has thought about marriage, with the heavy implication being that it is to him. "When you grow up, then perhaps . . . one fine day, come to marry."[57] Alice rejects him and asks if this is "another game" Dodgson is playing with her. However, the audience can clearly see her unease. The lighting in the scene is an intense dark red, matching the dress Alice is wearing for photography. Both choices suggest hellish connotations.

Unlike the great-man or complex-great-man biopics, no overall arc or progress is afforded to either Liddell or Dodgson within the film. We see them both as simplistic, Dodgson as a lonely potential pervert and Liddell as a victim in denial. Just as in the earlier *Alice*, biographically, Dodgson's adult friends and pastimes are missing in this fictionalized portrayal, as is his daily work at Christ Church. Likewise, we learn next to nothing about Alice's family or siblings.[58]

There is much debate about how much fiction based on real people should adhere to the truth of their lives. Generally, viewers seem to agree that a biopic should leave them with a feeling of learning something about the people whose lives they have seen fictionalized. However, due to Dodgson's unedited diaries and missing diary pages being unavailable and undiscovered in 1985, there was no fathomable way for Potter's script to be close to the truth. Unfortunately, many viewers have taken *Dreamchild* at face value and have interpreted it as near to actual events. This can be interpreted as partly the fault of promotional poster taglines such as "the story of the real Alice" and contemporaneous as well as recent reviews, talking about the film as if it reflects actual truths and not Dennis Potter's imagination and personal perceptions.

This style of writing would be reused by subsequent writers, choreographers, and authors in the field. The year before *Dreamchild*, David Slavitt's novel *Alice at Eighty* trod a similar path by also using the framing devise of Hargreaves remembering imagined harms by Dodgson. One of the first works to use this style post-1985 and to fully make a success of itself was Glen Tetley's *Alice*, a ballet that has been revived many times and toured globally.

Glen Tetley's Alice (*1989*)

Created in 1986 for the Canadian National Ballet and filmed for TV in 1989,[59] Glen Tetley's ballet *Alice* used similar themes to *Dreamchild*, and like Potter, also used Florence Becker Lennon's Freudian biography for inspiration. Tetley takes themes from Potter's work and introduces and applies them to the form of ballet. In addition, later dance and ballet pieces have reused concepts that first appeared in this piece.

Echoes between *Dreamchild* and Tetley's *Alice* can be seen in press photos, which mirror each other. Jeffrey Goode's 1992 promotional photo for the ballet sees Karen Kain's Mrs. Hargreaves leaning back on Rex Harrington's Charles Dodgson,[60] providing an echo of the *Dreamchild* poster image of young Amelia Shankley's Alice leaning on Ian Holm's Dodgson. In Goode's Tetley photo, the leaning is reversed. Instead of leaning forward on Dodgson, the Alice character is leaning fully backward on him. Both images carry the connotation of harm, memory, and obsession. In another press photo by Goode, a similar pose is repeated with Kimberly Glasco's Young Alice on the right of the image. She has a hand around Harrington's Dodgson's neck; meanwhile, Kain's Hargreaves stands left, looking anguished.[61]

Tetley took the model Dennis Potter provided in his works and used the tropes established to create further myths: Tetley's *Alice* central narrative idea and the conceit it pushes is that adult Alice Hargreaves loved Dodgson more than she loved her husband, Reginald. Throughout the piece, many scenes of Reginald and Hargreaves dancing are contrasted with her more fluid dances with Dodgson. The opening title card proclaims, "She [Hargreaves] never forgot Lewis Carroll," as if the piece is trying to be about separated lovers meeting again. Unlike Potter, Tetley frames Dodgson as both a predator and a ballet-plot-favored romantic character, creating a strange disconnect for the audience.

The piece has several "romantic" pas de deux for Harrington's Dodgson and Glasco's Young Alice. This narrative strand of supposed romance harkens back somewhat to ballet tradition, albeit one that could be considered eyebrow-raising here. We never learn how old the Young Alice character is meant to be, but she has been widely interpreted in press reviews as being a child. This adds a further questionable nature to the scenes with Dodgson if the character is indeed very young; what is Tetley trying to say about the historical Liddell at, say, age ten? The scenes between her and Dodgson do not stop at ballet conventions of romance and are spiked by sexual suggestions of movement. This is the other side of Tetley's coin: his Dodgson is both Alice's romantic ideal and her potential abuser.

Other scenes, meandering plot-wise but accumulating an effect of stirring audience views against Harrington's Dodgson, feature time-breaking woozy waltz-

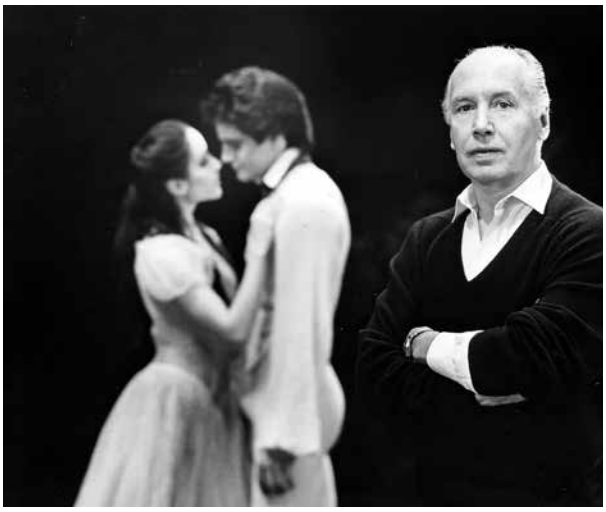
es. These are between Alice Hargraves at age eighty, her husband Reginald, Dodgson, and Young Alice. This is to suggest a conflict of love within Mrs. Hargreaves. Karen Kain's Hargreaves is often seen in a state of agony, "torn" between the two men with less agency than Browne's Hargraves in *Dreamchild*.

The ballet is also notable for dark, unsettling portrayals of Wonderland characters. Glasco's Young Alice must navigate and endure them in unclearly signaled nightmare dances, where she confuses herself with the seven-year-old fictional Alice of Carroll's novels. The search for the White Rabbit becomes conflated with Young Alice's confused hunt to figure out her emotions regarding Dodgson.

Like *Dreamchild*, Tetley's *Alice* also uses psychosexual themes and is also not explicit. It merges Freudian and apologia sides of the accepted arguments about Dodgson at that time, allowing the piece to have it both ways. Examples of this used for drama are in the scenes where Glasco's Young Alice dances with Harrington's Dodgson alone, often in hazy areas of green trees and painted skies. This tone is heightened most in the final scene where the two lie on a platform together, as if they are adult lovers and not the sickening relation of a fully grown adult with a young child. Young Alice performs high leg kicks to the sound of ominous horns and soprano cries. Other bizarre and perhaps suggestive scenes are the reoccurring motif of Young Alice passing the Rabbit's fan over her face and upper body as she lies on the floor, the child's distress at meeting Wonderland citizens in nightmares, and Young Alice sleeping as Mrs. Hargreaves dances with Dodgson.

The bizarre split in Dodgson's character portrayal can be further seen in promotional materials, notably Gary Friedman's 1988 promo photo for the *New York Times*.[62] In a rehearsal room space, Glen Tetley stands in focus, directing his dancers. Rex Harrington's Dodgson and Kimberly Glasco's Young Alice stand slightly out of focus, but enough for the viewer to see that they are intimately looking at each other. It can be seen as both two characters in an abusive hold, and yet, at the same time, it is *also* meant to be two characters in love, a ballet standard. This photo, most importantly, shows intent to profit from the audience's love of scandal, even ones that never occurred.

Born in Ohio in 1926 to a religious background,[63] Glen Tetley left medical university in New York to pursue a career in dance and later choreography. His choreographic works are characterized by themes such as passion and sexuality, and most employ a style based on emotion and symbolism rather than conventional plot. In the mid-1980s, Glen Tetley became the artistic associate for the National Ballet of Canada and embarked on a cycle of works that took from history and literature.[64] The first of these was *Alice*.



Kimberly Glasco, Rex Harrington, Glen Tetley

Tetley's personal outlook on Charles Dodgson was remarkably like Dennis Potter's. Tetley also saw Dodgson entirely through a then fashionable twentieth-century Freudian lens: "He was a very insecure person. . . . Because of that stutter, he didn't fit very well into adult situations."[65] Tetley's views were like Lennon's, a Dodgson with no adult interests, a view that was popular for much of the twentieth century. This is not by accident. Tetley became interested in Carroll as a subject for his next ballet when he "was in a second-hand store and happened . . . to see an extremely rare Carroll biography by Florence Becker Lennon."

It is currently unknown why the choreographer did not read other biographies at the time and settled with Lennon's only. This is doubly baffling if we consider his *Alice* also has tones of apologian scholarship, which was in full swing by 1986. In the same manner as Potter, Tetley assumed that the Freudian/apologian sides of the argument were the only two ways to see the historical Dodgson and didn't attempt to look at Dodgson's adult interests and friends. One could perhaps envision a version of Tetley's work about Dodgson's potential love affairs with adult women.[66] However, Tetley did not have that information at hand due to the era he was working in. Like Potter, this fault can be laid at the feet of primary materials on Charles Dodgson being, for the most part, unavailable.

Film and TV critics for Potter's *Alice* and *Dreamchild* used the fictional portrayals by Baker and Holm as a proxy to condemn the real historical Charles Dodgson; some of the coverage for Tetley's *Alice* disturbingly goes one step further. As well as the now familiar false ideas of Dodgson as an abuser,[67] "the historically documented attraction,[68] Alice Liddell as a victim, "the unconsummated romance troubled the adult Alice,"[69] and Dodgson as a repressed man, we can

Karen Kain, Rex Harrington, Kimberly Glasco

see introduced in Paula Citron's review in the *Globe and Mail* an alarming attempt to link to a real police case that was unfolding. Citron was writing in 2004, during one of the many Canadian revivals of Tetley's ballet. Her review attempted to link the Victorian Charles Dodgson to the abuse allegations surrounding Michael Jackson: "In light of pop star Michael Jackson's questionable friendship with children . . . Tetley's . . . ballet takes on an au courant resonance."[70] This is one of the first reviews of a piece using Dodgson as a fictional character that refers to an ongoing scandal or police investigation for relevancy, to try to map perversion onto the historical man.

We could perhaps add now another piece to what Leach termed "The Carroll Myth." In the twenty-first century, the problem is now not Leach's identified older biographers who misinterpreted Dodgson's intent because they had no access to personal papers. It is that well-regarded (and less well-regarded, in the case of Internet misinformation) outlets back the outmoded theories of Lennon, Taylor, and kin. Since the early 2000s, the media has co-opted the false Freudian conclusion of Dodgson-as-pervert and regarded it as a widely accepted truth. These ideas are now used as a cautionary story to warn readers, or alternately, one to initiate intrigue of scandals.

When reviewing fictions like Tetley's, there is media confusion between the fictional character in a piece and the actual historical Dodgson himself, an assumption that the fiction of something like Tetley's piece *must* be true to Dodgson's actual life since it speaks to a climate of concern about child safety and law safeguarding. Notably, Will Brooker's disquieting study on Dodgson references in tabloid journalism digs into this subject. Arguably, faux historical fictions using Dodgson as a character have helped this type of journalism: they reinforce the falsehoods without anyone questioning where these ideas came from or why.

Ultimately, Glen Tetley's *Alice* succeeded financially where Potter's *Dreamchild* failed, reviving in Canada several times, embarking on international tours, and being televised. Although not the first work in theater to do this storyline regarding Dodgson, the televised aspect spread Tetley's vision further to more audiences. Relying on the audience's inability to distinguish a biased fictional portrait from the real person, Tetley had made the Dodgson-as-pervert falsehood work. Moreover, he showed it could be distilled from misguided theorists into a neat package for public consumption. This distinction, in both media chatter and in Tetley's chorographic writing, entirely placed the Dodgson fictions far away from the expected good-man or complex-good-man author biopic.

Conclusion

The thematic threads and inaccuracies of Potter's *Alice* and, to a greater degree, *Dreamchild* are, in essence, the codifiers for fictional narratives about Dodgson and Liddell. From the template of a mythic Dodgson conjured largely by early biographers, we can see this narrative enforced in fiction. As we will see in Part II of this article, other writers have taken Potter's and, in particular, Tetley's works as a set template for their own fictions about Liddell and Dodgson well into the current century. The following decades are filled with writers who also found myth repeating to be their financial gain, from Tom Waits and Paul Schmidt in 1993 to John Logan in 2013.

In the next essay, we will examine film and TV that misguidedly use the historical Dodgson and his fictional presence as a scapegoat for reflecting the world's ills. The ballets *Alice in China* (2014) and *Alice* (2022), as well as the film *Illusions* (2019), show us what happens when writers take previous biographical fiction attempts and place them through a prism of further falsehoods. We will also explore how scandals in real life can draw audiences to emotionally seek cathartic release in seeing a fictionalized Dodgson punished for things the man himself never did.

Part II of III will be published in our next issue.

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Endnotes

1 Leach, *In the Shadow of the Dreamchild*, p. 16.

2 Brooker, *Alice's Adventures: Lewis Carroll in Popular Culture*, p. 66.

3 Kluge, "Constructing Carroll."

4 *Miss Potter*, screenplay by Richard Maltby.

5 *Goodbye Christopher Robin*, screenplay by Frank Cottrell.

6 Brooker, "Alice's Evidence," pp. 1–25.

7 First published in the *New Oxford Outlook*, it has been reprinted in *Aspects of Alice* (Gollancz, 1972).

8 Schilder's speculations first appeared in the New York Times on December 30, 1936.

9 Letters from Lorina Liddell to Alice Liddell in 1930, constructed from p. 103 of Morton Cohen's biography, p. 256 of Leach's, and p. 165 of Woolf's.

10 Taylor, cited in Will Brooker, *Anniversaries of Alice*.

11 Upon first broadcast in 1965; does not count rebroadcasting numbers from the repeat in 1966. Gilbert, *The Life and Work of Dennis Potter,* p. 124.

12 Leach, *Shadow*, p. 114.

13 Ibid., p 115.

14 "Through a Distorting Looking-Glass." Written by French scholar Hugues Lebailly, the 2010 paper critiques the Dodgson family's omitting 50 percent of content from the first edition of Dodgson's diaries. Lebailly further looks at how this led to distortions for future biographers.

15 Evans, *Dennis Potter Biography*.

16 IMDB: *Nom de Plume*.

17 Such as *The Singing Detective* (1986), *Blue Remembered Hills* (1979), and *Cold Lazarus* (1996), among many others. *Alice* (1965) would be the first Potter work with the theme of child abuse. Potter would return to this theme with *Moonlight on the Highway* (1969), *Dreamchild* (1985), and the controversial *Brimstone and Treacle* (1987).

18 Potter, cited by Dave Evans.

19 Pat Holland, *Television, Child Abuse, and Dennis Potter*.

20 Leach, *Shadow*. p. 114.

21 Carpenter, *Dennis Potter: A Biography*, p. 117.

22 Potter, cited in Carpenter, *A Biography*, p. 177.

23 Dennis Potter, cited in Alastair James, *Alice*.

24 Alice Liddell married a cricketer, Reginald Hargreaves, in 1880. Dodgson gave up photography in the same year. It has since come to light since Potter's remarks that this was most likely not due to Liddell marrying, but more to do with Dodgson being tired of the photographic art form.

25 Baker, cited by Stephen Gilbert, p. 153.

[26] Leach, Brooker, Kholt, and Woolf all analyse this culture in their respective biographies and research from the late 1990s onwards.

[27] Leach, *Shadow*, p. 113.

[28] Prefiguring a later scene in *Dreamchild*, where an elderly Alice Hargreaves tries to remember why her parents "burnt" all of Dodgson's letters. Elderly Hargreaves realizes: "My mother tore up all his letters to me. Why should she want to do that? Unless there was something . . . wrong. Something I can't bear to think about."

[29] Leach, *Shadow,* p. 114.

[30] In a style more akin to a psychopathic character in a crime drama than a depiction of a children's author.

[31] Edward Wakeling in *The Photographs of Lewis Carroll* details through several sections Dodgson's still lifes of fish and other animals, photographs of families, friends, and adults, as well as his photographs of children. Biopics about Dodgson disproportionately focus on just his child-centric images, particularly those of girls.

[32] This is a quote from the first Dodgson biography by his nephew, Stuart Collingwood. Collingwood's line referred to Dodgson's affections for an unknown adult woman. Potter reframes it in *Alice* (1965) as being about ten-year-old Alice Liddell.

[33] IMDB Pro: *Dreamchild*.

[34] Carpenter, *A Biography*, p. 117.

[35] Potter, cited in ibid., p. 430.

[36] Potter, cited by Aljean Harmetz, "At the Movies."

[37] Further deleted scenes show Dodgson building a house for Alice to sit in and various scenes of Dodgson photographing young girls. No deleted scenes appear to give Dodgson or Alice any wider context, according to Phillip Horne, "*Dreamchild*." A press photo of the house scene can be found via Alamy photos online; the "house" is a cupboard.

[38] Millar, cited by Pirani, "On the Set of *Dreamchild*," pp. 45–48.

[39] Millar, cited by Horne, "*Dreamchild*."

[40] Trodd, cited by Pirani, "On the Set."

[41] Including Hudson and Clark.

[42] *Dreamchild* poster (1985), showing various stills from the film.

[43] *Dreamchild* poster (1985) shows Coral Browne as Alice Hargreaves on boat, standing next to an image of the fictional Alice.

[44] *Dreamchild* VHS Trailer (1985).

[45] *Dreamchild* poster (1985) shows Amelia Shankley as Alice Liddell leaning on Ian Holm as Charles Dodgson.

[46] These lines have the flavor of the genres of horror or thriller, not expected for a film marketed as a biopic.

[47] Cotman, "*Dreamchild*: A Film Essay."

[48] Dalrymple, "Siren Calls from the Past."

[49] Gopnik, "Wonderland."

[50] Parkinson, "Alice in Wonderland 150th Anniversary."

[51] Wilson, "Letter to the Editor."

[52] Imholtz, Jr., "*Dreamchild*."

[53] Wakeling. "*Dreamchild*."

[54] Amelia Shankley was ten years old when she played Alice, in contrast to sixteen-year-old Deborah Watling in *Alice* (1965). 52-year-old Ian Holm played a presumed early-thirties Charles Dodgson in *Dreamchild*. Casting a younger Alice and an older Dodgson means the scenes that are reused from *Alice* have much more of a visceral emotional charge here and resonate with the audience as being more disturbing. Shankley appears to never have been interviewed in regard to her role as Alice, and as production team members put it, she was cast a few days before filming. It is currently unknown how she views/viewed this experience.

[55] The tone of unease can also be felt in other scenes, such when elderly Mrs. Hargreaves sees Dodgson staring in the mirror, which leads her to stare at her hotel bed traumatically.

[56] Sinker, "Alice Through the Lens."

[57] Ibid.

[58] This may at first glance appear arbitrary but, just as with *Alice* (1965), by dropping expected basic biopic background pieces, Potter's script was able to focus more on the love theory and hint at abuse.

[59] *Alice* (1989) can be currently watched via Alexander Street subscription for libraries.

[60] Kain's Mrs. Hargreaves leans back on Harrington's Dodgson.

[61] Glasco's Alice carried by Harrington's Dodgson as Kain's Hargreaves looks on.

[62] Rehearsal photo with Tetley in foreground while Glasco's Alice and Harrington's Dodgson gaze at each other intimately in the background.

[63] Segal, "Glen Tetley, 80."

[64] ABT repertory archive.

[65] Tetley, cited in Carole Beers, "Alice, Glen Tetley's Ballet."

[66] Later writers would have an option, generally not taken, of drawing on the research Hugues Leibally conducted in his 2010 paper "Your Affectionate Friend," which posits that Dodgson's many "child friends" were not actually children, and many enjoyed close friendships or, as Leibally theorizes, relationships to Dodgson that went beyond friendship. (In Victorian times, any unmarried woman was referred to as a "girl," irrespective of age.)

[67] News pieces condemning Charles Dodgson's supposed "unhealthy" nature, appear towards the early to mid-1990s. The centenary of Dodgson's death was marred with many such articles in 1998. Brooker, Popular Culture, pp. 53–59. See UK news archives for more on this phenomenon.

[68] Cass, *The Dance*, p. 110.

[69] Crabb, "A Triumphant Return to Wonderland."

[70] Citron, "Adventures in a Disturbing Wonderland."

Thomas Tindall Wildridge

CATHERINE RICHARDS

Thomas Tindall Wildridge (1858–1928) was a records clerk, antiquarian scholar, and artist who spent the first forty years of his life in Hull.[1] However, by January 1898, he was working in Oxford, offering his services as an "Artist and Portrait Painter, Teacher of Drawing and Painting" at 41 High Street,[2] and he is known to have been living in Islip, a small village just north of Oxford, by 1901. In addition to teaching painting and drawing to ladies, he was also a field collector for Oxford's Pitt Rivers [Anthropological] Museum.[3] As will become apparent, he had a keen interest in Lewis Carroll, and clearly, he would have been in the Oxford area at the time of the various sales of Dodgson's effects in 1898.

From June 26 through July 3, 1907, the City of Oxford held "The Oxford Pageant," a dramatic representation of the history of the city in 14 scenes, in aid of the local hospital, the Radcliffe Infirmary. Various souvenirs were produced, including sets of postcards by printing company Raphael Tuck and Sons. To coincide with this, Wildridge put on his own "Lewis Carroll" exhibition in Kemp Hall, in Oxford's High Street.

Kemp Hall was built by Alderman William Boswell in his back garden in 1637; originally it served as a university hall and was named after John Kemp (1380–1454), Archbishop of Canterbury. In 1870, the building was converted for use as a police station, and was later occupied by the Kemp Hall Press (1906–1925). In the early twentieth century, Kemp Hall appears to have been a multi-use building, with a "large room available to let,"[4] which may well have been where Wildridge held his exhibition.

Wildridge advertised his Lewis Carroll Exhibition with a handbill[5] and in the local newspapers,[6] announcing:

> A unique collection of Oil Paintings, Water Colours, Pen and Ink and other Drawings, by T. Tindall Wildridge, F.S.Sc., Illustrating the Works of Lewis Carroll.
> Reminiscences of the dramatized "Alice in Wonderland," Including a life-size portrait of Miss Marie Studholme.
> Also an interesting collection of Relics of the late Lewis Carroll, including many books from his library, the fancy dresses he provided for his child friends, and other memorabilia.

With Compts.
NEW PICTURE POSTCARD SET
'Lewis Carroll' Pageant
FOUNDED ON
"Alice in Wonderland," = =
"Through the Looking-Glass."
From Original Drawings by T. Tindall Wildridge, F.S.Sc.
Per Packet of Six – – Sixpence.
Published at the "Lewis Carroll" Exhibition by
Fox, Jones & Co., Kemp Hall, High Street, Oxford.
Order also the Lewis Carroll Snap Cards, 1s.

Lewis Carroll Pageant – set of six postcards with envelope

The price of entry was 1s (6d for children). Some of the exhibits were for sale (although it was not stated which—perhaps Tindall's paintings and drawings).

Alongside a long newspaper review of the pageant itself was the following review of the Exhibition:

> Kemp Hall is at present the scene of a very interesting exhibition of what may be best described as Carrolliana. Whatsoever related to Lewis Carroll and his writings has been assiduously collected by Mr. T. Tindall Wildridge, of Islip, and placed on exhibition. A large number of books on every conceivable subject, that were formerly in the possession of the famous creator of "Alice," are contained in the collection, many of them bearing his peculiar autograph monogram; numberless photographs (some taken by himself) and Christmas and other greeting cards; and many other articles once used by him. The walls are hung with numerous illustrations of Carroll's books by Mr. Wildridge, some being paintings of careful execution, others more rapidly pencilled sketches. For two paintings of "Alice," Miss Marie Studholme sat as the model. Mr. Wildridge is an enthusiastic antiquarian, and a clever artist, and his comprehensive collection is well worth a visit.[7]

The exhibition was accompanied by the publication of a set of six postcards (with envelope), entitled "'Lewis Carroll' Pageant" and based upon Wildridge's own drawings of the various *Alice* characters (with Sylvie and Bruno also making an appearance). A few of these cards are known to have survived; a set belonging to Mrs. Ffookes (Maud Standen) was shown at the 1932 Bumpus exhibition in London and a set from the author's collection is reproduced in this article. However, these postcards are the only examples of Wildridge's Carrollian art known to have survived.

The envelope also refers to sets of Lewis Carroll Snap Cards to be had for 1s; presumably these, too, featured his drawings, but none has been located, nor any of the original paintings or drawings that were on display. It is interesting that he used the adult Marie Studholme as his model for Alice. A major star of the musical theater, she had starred in Seymour Hicks's most recent West End revival of Henry Savile Clarke's stage adaptation *Alice in Wonderland* for the Christmas 1906 Season. She need not have posed specifically for him; photographs of her in the role were readily available in national newspapers and magazines, and on countless postcards.

Marie Studholme as Alice in Wonder land – photographic postcard

The display of "Relics" indicated that Tindall Wildridge was something of a Lewis Carroll collector. As already mentioned, he was in the Oxford area by 1898, so would have had an opportunity to acquire items from the auction at the Holywell Music Rooms in May 1898, from Blackwell or Parker's booksellers, The Art Antique Agency (AAA), or directly from Dodgson's executors.

One of the books exhibited may well have been *Snow-Flakes and the Stories They Told the Children* by M. Betham Edwards, illustrated by H. K. Browne (Sampson Low, 1862),[8,9] of which Wildridge owned a copy. The front free endpaper

bears the inscriptions (in different hands) of "T. Tindall Wildridge" and "C. L. Dodgson." A printed label "This was the property of Lewis Carroll" is attached to the front pastedown. Although there is no reason to doubt that the book once belonged to Tindall Wildridge, there is no clear evidence that it was ever owned by Lewis Carroll, and it is not listed in any of the auction catalogues of his effects (although, of course, many bundles of books were not described individually). The inscription is clearly not by Dodgson – although in violet ink, it is written using a broad-nibbed pen and it is not in his style of handwriting (and is not the Gothic ownership stamp discussed by Lovett).[10] The property label is known to have appeared only in items identified as passing through the AAA sale of 1898 and/or the Sotheby's 1902 sale, and not any of the earlier sales; the label may have been added to provide provenance to otherwise unlabeled books from Carroll's library, but, of course, could have been added to other books as well.[11] It is interesting to note that the AAA sale, in addition to books, also offered drawings, cards, photographs and 16 lots of "Fancy Dress Used by Lewis Carroll's Child Friends,"[12,13]; the Sotheby's 1902 catalogue, alongside books from his library, lists proofs, photographs of drawings by Furniss and W.S. Coleman, cards and "Sundry Relics" of Lewis Carroll.[14] These catalogue descriptions and the presence of the property label suggest that Wildridge purchased at least some of his collection from AAA and/or Sotheby's. Regardless of their original provenance, no other items from Thomas Tindall Wildridge's exhibition have been traced.

Endnotes

1 Hull History Centre website.

2 Advertisement in the *Oxfordshire Weekly News,* 26 January 1898, p. 1.

3 Hull History Centre website.

4 Advertisement in *Oxford Chronicle and Reading Gazette* 29 March 1907, p. 2.

5 Hull History Centre website, reference C DML/2/1 (set of 6 postcards with envelope and a "handbill" for the exhibition).

6 Advertisement in the *Oxford Chronicle and Reading Gazett*e, 28 June 1907, p.1.

7 "Reminiscences of Lewis Carroll" in *The Oxford Chronicle,* 5 July, p.7.

8 Listed in a Blackwells Ltd. Sale catalogue (undated, c. 2016), Item 13.

9 Blackwells Rare Books, Facebook posting 27 September 2016.

10 Lovett, Charlie. *Lewis Carroll Among His Books*, McFarland and Company, 2005, pp. 5–8.

11 Lovett, pp. 4–8.

12 Lovett, p. 4.

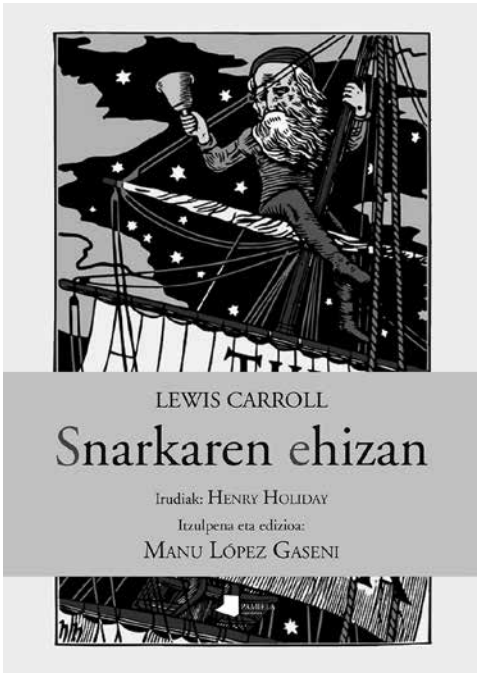
13 A facsimile of the Art and Antique Agency catalogue may be found in Stern, Jeffrey, ed., *Lewis Carroll's Library,* Carroll Studies No. 5, LCSNA/Virginia, pp. 75–92. The catalogue states that *The Strand Magazine,* April 1898, included engravings of some of the costumes in the memoir by Beatrice Hatch, pp. 412–423.

14 Goodacre, Selwyn. "A Further Catalogue of Books from Lewis Carroll's Library," *Jabberwocky* 67, Winter/Spring 1987, pp. 15–24.

THE BELLMAN SEEKS THE SNARK IN BASQUE

XABIER ETXANIZ

Last spring saw the publication of the first translation of *The Hunting of the Snark* into Basque. *Snarkaren ehizan* is a meticulously produced edition by Manu López Gaseni, who is also the translator of the work. According to the canons of the original 1876 edition, it has the same illustrations on the cover and back cover, as well as the rest of the inside engravings by Henry Holiday. It also includes the introductory poem dedicated to Gertrude Chataway, although it does not include the circumstantial offprint entitled "An Easter Greeting to Every Child Who Loves 'Alice.'" The edition is completed with an epilogue in which the translator-editor details the peculiarities of the work, the difficulties it presents for translation and the method used to deal with them, the poem "Jabberwocky," and a *dramatis personae* with an image of each character and a brief description of their role in the work.



As it is well known, this adventure narrative poem, published in 1876, is written in ballad meter. With elements from horror stories and echoes that range from the satire of *Gulliver's Travels* to the anguish of *Moby-Dick*, *The Hunting of the Snark* is considered one of the masterpieces of nonsense, a subgenre that generates both strangeness and amusement in the reader.

In the 2010s, López Gaseni participated in the project *Alice in a World of Wonderlands* (Lindseth & Tannenbaum, 2015) on the occasion of the 150th anniversary of the first edition of *Alice* and was in charge of the collaborations related to the Basque translations of the *Alice* books. As he states in the epilogue of this edition, there have been many ways to translate *The Hunting of the Snark* around the world: versions that respect the original rhyme, versions that adapt it to other models, and versions without any rhyme at all; those that try to imitate the original meter and its anapestic rhythm, others that use other meters and rhythms, and versions that lack them; those that respect the original quartets and those that convert them into stanzas of five or six verses; some versions with ten characters and others that reduce them to nine; those that respect the initial B of their names, those that use names with another initial letter, and those that are not homogeneous in this regard; some that respect Carroll's original *portmanteaus*, and others that adapt or semi-adapt them. And all the translators justify their decisions in one way or another.

This translation, presented as the work that closes the *Alice* cycle translated in its entirety thirty-five years ago by López Gaseni, reproduces practically all the original aspects of Carroll's work, with some obvious exceptions. The division of chapters and the structure of the stanzas are respected, including both conventional and internal rhymes; character names start with the letter B; and finally, the *portmanteaus* are "naturalized," so to speak, through their translation as linguistic calques.

As for the meter, given the greater relative length of the words in Basque due to the agglutinative nature of the language, it is adapted to traditional Basque metrical models used both in cultured and popular poetry or *bertsolarismo* (the art of improvising stanzas, an extensive tradition in Basque culture). Specifically, the odd lines have the 8+8 structure, and the even lines have the 7+6 structure. On several occasions, despite using lines with a greater syllabic capacity than the original, the translator resorts to verbal ellipses, which, together with the frequent use of hyperbaton due to the needs of rhyme (already present in the original), contribute to the playfulness of the text. In fact, as the translator recognized in an article published in the Cervantes Institute's online translation magazine *El Trujamán* (López Gaseni, 2024), apart from the

strangeness caused by the plot, a good part of the original nonsense comes from Lewis Carroll's self-imposed constraints of meter and rhyme.

The result is a methodical and millimetric translation in its concern for the original form and content, and its reception manages to provoke in the reader an effect of equivalence to the original. So say the critics, who have welcomed the arrival of this text in Basque children's and youth literature, where ambivalent works such as *The Hunting of the Snark* are always welcome.

Regarding this ambivalence, López Gaseni recalls in the epilogue that, in the aforementioned offprint, "An Easter Greeting to Every Child Who Loves 'Alice,'" Carroll wrote: "I think—nay, I am sure—that some children will read this gently and lovingly, and in the spirit of which I have written it," to which, many years later, Martin Gardner replied: "Although Lewis Carroll thought of *The Hunting of the Snark* as a nonsense ballad for children, it is hard to imagine—in fact one shudders to imagine—a child of today reading and enjoying it." (Gardner, 2006: xxvii)

This brings me to a discussion about the reception of this unclassifiable work. Zohar Shavit reminded us that, like other works such as *Watership Down*, *Winnie-the-Pooh*, *The Little Prince*, or *The Hobbit*, Carroll's works are "texts that synchronically (yet dynamically, not statically) maintain an ambivalent status in the literary polysystem. These texts belong simultaneously to more than one system and consequently are read differently (although concurrently) by at least two groups of readers. Those groups of readers diverge in their expectations, as well as in their norms and habits of reading. Hence, their realization of the same text will be greatly different." (Shavit, 1986: 66)

The current age segment of access to this work could be set between the end of childhood and the beginning of adolescence, perhaps just after reading Lewis Caroll's other works, *The Nursery Alice*, *Alice's Adventures in Wonderland,* and *Through the Looking-Glass, and What Alice Found There*, also translated by Manu López Gaseni and all of them published by Pamiela in carefully curated editions.

Therefore, the translation and publication of *The Hunting of the Snark* is good news for Basque children's and youth literature, but, above all, it is good news for its readers.

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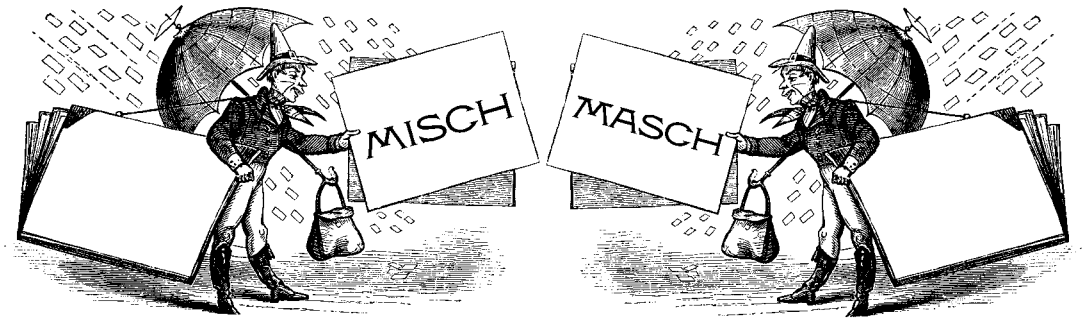
POP QUIZ

C. L. Dodgson's erstwhile living quarters in Christ Church currently serve as the Graduate Common Room (GCR). Who was its other world-famous resident (hint: early 1930s)?

Answer on p. 64



Leaves from the Deanery Garden

The geography and placement of Looking-Glass House are of particular interest. From her first observation of the landscape and Tenniel's interpretation, one might think the country was simply planted in different grasses. But a railway, forests, shops, and towns appear as she reaches different squares. Although Alice is high up enough to see the flying elephants at such a distance that at first she mistakes them for bees, she is able to reach the first two squares to make her first move quite quickly (how she knows when it is time for this move is not clear, and she then proceeds directly from square to square without awaiting her turn, but that is another issue).

Given the symmetrical nature of Looking-Glass Land, may we not assume that there is another Looking-Glass House with its own Garden of Talking Flowers beyond the far side of the board? Alice initially finds herself in the Red Queen's house (since all ways around it are her ways, the house is presumably hers as well), where the chess pieces have gathered for an unsuccessful peace conference; their game of war will continue. The other house would be that of the White Queen, the house that lacked a hippopotamus one morning.

Dr. Fernly Bowers
Beethoven, California

First, I have to correct my own mistake in the latest issue of *Knight Letter*. On page 69, concerning the film *Le Bouche de Jean-Pierre*, the young protagonist is called Mimi, not "Mini." Second, on page 70, concerning the film *Marlowe*, the changes of tense have caused the description of events to not correspond to the film anymore. Marlowe doesn't give his explanation *while* refusing the cocktail but only later. In the film, he pretends to drink the dubious cocktail and pretends to pass out, and only later explains his action to another character, who did drink the cocktail and was incarcerated by the criminals.

Now, I have to criticize some errors added to my book review on pages 57–58. I never received any proofs for this contribution, and there are changes and additions in the text that I don't feel comfortable with. In the original version, I hadn't included any translation for the quote "*Syökö kissa yökön? Syökö yökkö kissan*?" (Does the cat eat the bat? Does the bat eat the cat?) Apparently, I should have done so. The editorial addition is incorrect: "Does the cat eat *at night*? Does the bat eat the cat?"

Markus Lång
Helsinki, Finland

"That ought to fix 'em," said Jinx, and he and Freddy sneaked up in Hooker's room and put the map where they were sure he would find it, between the leaves of the copy of *Alice in Wonderland* that was on his bedside table.

Walter R. Brooks, Freddy Goes to the North Pole *(originally published as* More To and Again*, Alfred A. Knopf, 1930)*

"'She would answer to "Hie" or to any loud cry,'" said William, shaking and mopping his eyes.

"Oh," cried Liz in delight. "Oh, of course . . . The Hunting of the Snark."

"Ha-ha-ha!" laughed William.

"'His intimate friends called him Candle-Ends.' I shall call you Candle-Ends, William," said Liz gravely.

"As long as—you don't call me—Toasted Cheese," agreed William, gasping and shaking and rocking to and fro with uncontrollable mirth.

D. E. Stevenson, The Four Graces*, Collins / Rinehart, 1946*

I found this book in a little book store. I've wanted to buy you this book for a long time, but it is pretty hard to read. Now, I think you can read it. You probably won't want to read the little notes on the sides of each page. But, when you are older you can find out more about the story by reading them.

Keith Haring, in a December 1977 letter to his seven-year-old sister, Kristen, inserted into a copy of The Annotated Alice

Composer Ferde Grofé's "On the Trail" from his *Grand Canyon Suite* mimics the sound of mules trotting along the canyon walls. Lewis Carroll's nonsense poem "The Walrus and the Carpenter" from *Through the Looking-Glass* tells us about a very unusual summer walk along the beach around the time of the summer solstice. Play this music and imagine how oysters would sound trotting along behind the Walrus and the Carpenter in the following poem.

Kathleen Thorne-Thomsen, Frank Lloyd Wright for Kids*, Chicago Review Press, 1994*

In logic class [*at Long Beach State College*], I opened my textbook—the last place I was expecting to find comic inspiration—and was startled to find that Lewis Carroll, the supremely witty author of *Alice's Adventures in Wonderland*, was also a logician. He wrote logic textbooks and included argument forms based on the syllogism . . . But Carroll's were more convoluted, and they struck me as funny in a new way. . . . These word games bothered and intrigued me. Appearing to be silly nonsense, on examination they were *absolutely logical*—yet they were still funny. The comedy doors opened wide, and Lewis Carroll's clever fancies from the nineteenth century expanded my notion of what comedy could be.

Steve Martin, Born Standing Up: A Comic's Life*, Scribner, 2007*

My journey took me somewhat further down the rabbit-hole than I'd intended and, though I dirtied my fluffy white tail, I've emerged, enlightened.

"Sherlock Holmes" (Robert Downey, Jr.) in Sherlock Holmes*, Warner Bros. in association with Village Roadshow Pictures, 2009*

The essence of the resistance is imaginative: believing six impossible things before breakfast, going to sea in a sieve, allowing a tiger to eat all the biscuits and all the cake and all the supper that was cooking in the saucepans.

Molly Guinness, "Best Beloved: A History of Books for Children," Times Literary Supplement*, May 29, 2020*

This gives us a fair idea of the tone [of the *Pike County Puzzle*, a burlesque newspaper written by Stephen Crane], which at its funniest achieves the kind of spirited nonsense found in Lewis Caroll and S. J. Perelman, at its wildest resembles the mashed-up yoking of incongruous elements found in Dada and the pages of *MAD* . . .

Paul Auster, Burning Boy: The Life and Work of Stephen Crane*, Henry Holt, 2021*

[Twain's secretary Isabel] Lyon's nickname for Sam [Clemens], "the King," may allude to the character of the White King in Lewis Carroll's *Through the Looking-Glass* (1871).

Gary Scharnhorst, The Life of Mark Twain: The Final Years 1891–1910*, University of Missouri Press, 2022, discussing Twain's penchant for wearing white suits*

"Do you think he understands us? He looks as blank as a baby. No, I take it back. He looks like the Cheshire cat."

Thanks to Miss Chips, I knew the reference—all grin, no substance, like businessmen everywhere, also politicians.

Kathryn Ma, The Chinese Groove*, Counterpoint, 2023*

"This morning," he wrote, on his fourth day, "Mr. Marchant the consultant and the two lesser doctors with him were fish—standing up, of course, like the Fish Footman in *Alice*, or the fish St. Antony preached to, upright in the water."

Alan Hollinghurst, Our Evenings*, Random House, 2024*

What book should nobody read until the age of 70?

Lewis Carroll maybe? "The Mad Gardener's Song"?

He thought he saw a Rattlesnake
That questioned him in Greek:
He looked again and found it was
The Middle of Next Week

Not until the seventh or eighth decade would this make perfect sense.

Joy Williams, interviewed in "By the Book," New York Times Book Review*, July 7, 2024*

Did You Know? ... The man responsible for inventing the initial chlorination method of purifying mussels in Conwy was called Robert Dodgson, who was the brother of Charles Dodgson, better known to us by his pen name—Lewis Carroll.

Sign on a mussel fishery in Wales. (Dr. Robert W. Dodgson [1870–1952] was not related.)

Since 1928, when C. W. Scott-Gibbs first advanced the hypotheses that *Alice in Wonderland* and *Through the Looking-Glass* were important sources for Shakespeare's history plays rediscovered by Lewis Carroll, attention has been drawn to the extent to which Carroll drew upon persons and events of the Wars of the Roses to inspire his whimsy.

A. J. Pollard, Richard III and the Princes in the Tower*, St. Martin's Press, 1991*

"Fidelio through the Looking-Glass" or perhaps "Leonore in La-La-Land"

Hugh Canning, reviewing a Dutch National Opera production of Fidelio, Opera*, September 2024*

In the Lost Dimension . . . heads fall off and are found again. Like Alice's Wonderland, the Lost Dimension is a topsy-turvy realm of living metaphors.

Ben Hatke, "A Wondrous Hymn to What's Lost and Found," reviewing Jules Feiffer's Amazing Grapes*,* New York Times Book Review*, September 15, 2024*

Scholars have suggested that gossip was spreading that he was paying court to either Lorina Liddell or the girls' governess, Miss Prickett. Dodgson made a symbolic response to this slight. He took back the manuscript of "Alice's Adventures Underground" that he had given to Alice, and published an expanded version under the title "Alice's Adventures in Wonderland" . . .

Juliet Hacking, Lives of the Great Photographers*, Thames & Hudson, 2015*

Oxford, the university of which Lewis Carroll was perhaps the most characteristic member, is not just an academic institution. It is a dream. Very many people respond to this Wonderland who have never set foot in the much-spoilt market town where the university finds itself. Think of the success not only of *Through the Looking-Glass* but of *Brideshead Revisited*.

A. N. Wilson, "Dream on, Dreaming Spires," The Oldie*, November 2024*

In addition to his work in stained glass, [Henry] Holiday was an accomplished illustrator. . . . Perhaps his most famous illustration is "The Jabberwocky," a fantastical poem from Lewis Carroll's *Through the Looking-Glass*, which Holiday illustrated with a series of intricate and imaginative drawings.

Online catalog entry from Chiswick Auctions sale (March 29, 2023)

2. *Alice's Adventures in Wonderland*

Ray Kurzweil, selected as one of his "Five Best: Science Fiction" novels, Wall Street Journal*, June 26, 2024*

Yet another absurd ruling by Ohio's increasingly out-of-touch Supreme Court: No diner of reasonable intelligence would infer that a menu item listed as "boneless chicken wings" might in actual fact contain bone. The four-justice (Republican) majority in this decision calls to mind the Mad Hatter's claim in *Alice in Wonderland*: "Words mean what I want them to mean." Hey: Who needs dictionaries?

Thomas Suddes, Editorial Round Table, The [Cleveland] Plain Dealer, *August 3, 2024. The quote is wrong, the speaker is wrong, the book is wrong. Hey: who needs fact-checking?*

Just when you think there are no more seats at the Mad Hatter's tea party, these folks scooch over and make room. You may remember Alice's host saying, "If I had a world of my own, everything would be nonsense."

Ron Charles, "Book Club," Washington Post, *October 11, 2024*

5 Reasons The Mad Hatter Rules:

4. The book bombed when it was published. In 1865, Lewis Carroll's book received negative reviews when it came out—described by one critic as "too extravagantly absurd to produce more diversion than disappointment and irritation."
5. Lewis Carroll grew up in a hat-making town. Lewis Carroll understood hatters, mad and otherwise, due to his upbringing in Manchester, England where hat-making was the primary occupation.

Nationaltoday.com entry for Mad Hatter Day, October 6

Dave Bruce
Mildred Budny
Cheryl Cartwright
Gregg Cobarr
Tyler Culligan
Elizabeth Elliott

Steve Kimminau
Yunshu Qui
Martha Scott
Barry Stein
Alyssa Thibodeau
David Wright

Maxwell Faust
Jack Heide
Yvonne Kacy
Paul Keeton

Wulff & Morgenthaler, WuMo, August 12, 2024

Ravings from the Writing Desk

of Arnold Hirshon

The word "rave" has two nearly opposite meanings. The first is "to talk irrationally, in or as if in delirium, or to speak out wildly." The second meaning is "to speak positively, with great enthusiasm." As we conclude the fiftieth anniversary year of the Society, happily I am raving with extreme enthusiasm about the Society's accomplishments during the past five decades, the past year in particular, and what we can look forward to doing in the years to come.

When the founding members of the Society came together in 1974, they were a small number of like-minded individuals who shared an interest in a favorite author. They probably did not expect to be sowing the seeds of a robust organization that would continue their work five decades later. In that time, the Society has published over eighty books, pamphlets, broadsides, and keepsakes, all of which were recently documented by our archivist, August Imholtz, in *An LCSNA Bibliography* (p. 8).

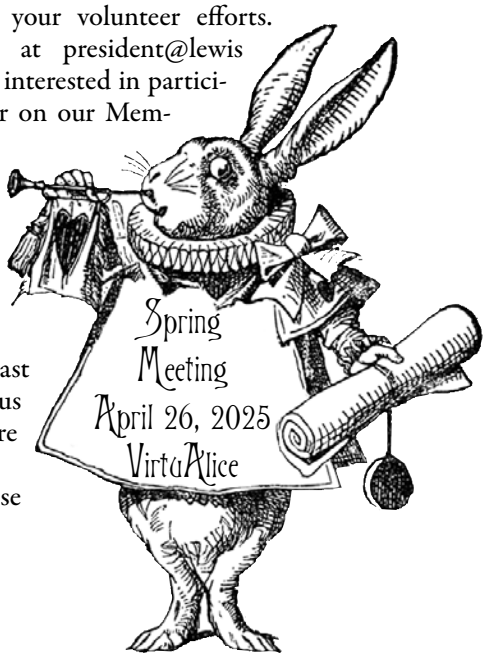
Our publications program continues to be very active. In 2024 we published two important new books that are distributed by the University of Virginia Press: Charlie Lovett's *Charles Lutwidge Dodgson (Lewis Carroll): A Bibliography of Works Published in His Lifetime*, and Edward Guiliano's *Lewis Carroll: Collections and Collector*s. In addition, we made available on our website a free, members-only book download, Matt Demakos's *The Annotated Song of the White Knight*. In 2025, we will publish another book, Clare Imholtz's *Lewis Carroll's Letters to Henry Savile-Clarke: The First Alice Playwright*, and we will add to the website a second free, members-only book download by Matt Demakos, *The Annotated "Walrus and the Carpenter."*

We stay engaged with you, our members, not only through our publications, but also through outstanding events. Since 2020, we have held six virtual conferences and forty virtual programs, thanks in large measure to the creative and engaging work of Heather Simmons and her committee. Our next virtual conference, "A Field Guide to Wonderland & Beyond, Volume II," will be held on April 26.

We have just held our 99th in-person conference as a capstone event for our golden anniversary. I simply cannot thank Alan and Alison Tannenbaum enough for their wonderful hospitality and their attention to every detail to ensure the conference would be so memorable. Attendees were greeted with carefully created Alice-themed table decorations for the Friday gala, an excellent program on Friday at the Boston Athenaeum, and perhaps best of all was Alan and Alison's incredible generosity when they invited all conference attendees into their home on Sunday for a sumptuous repast and a viewing of Alan's world-class Carroll collection.

We can best honor the vision and work of all of those who came and dedicated themselves to the work of the Society before us by ensuring our continued success well into the future. We will stay engaged with you, our members, through more publications and events, and our social media presence on our website, Facebook, Instagram, X, and YouTube. We will continue to hold virtual and in-person events, including holding the 100th in-person conference in Winston-Salem, North Carolina, in the fall of 2025, hosted by Charlie, Janice, and Stephanie Lovett.

Most importantly, to sustain and grow the Society, we need your contributions: both financial, through your dues and annual contributions, and through your volunteer efforts. Please contact me at president@lewiscarroll.org if you are interested in participating as a volunteer on our Membership, Fundraising, Publications, or Program Committees.



So, let us raise our glasses to toast those who ensured our success over the last half-century, and let us look forward to future successes that will be made possible by those who come after us.

ALL MUST HAVE PRIZES: DOLLS

KIM NABOSHEK

My passion for collecting Lewis Carroll began with collecting various illustrators—now up to 619—then books about him, parodies, and anything Alice-related. Next came the ephemera—figures, toys, jewelry, and paper items like advertising and cartoons. But for me, the collection really "came alive" when I started collecting dolls. Most of the collection is in a 10×12–foot room, along with all the books and collectibles. There are 115 Alice-related dolls displayed around the perimeter—on the floor, on the windowsill—there is always room for one more!

The collection began with three Faith Wick by Elegante dolls my husband found in the early '90s at an antique mall—Alice, the Hatter, and the White Rabbit. I looked up the artist and discovered many other Alice characters she designed. The hunt was on! Of course, when I surfed the Internet for Faith Wick dolls, hundreds of other Alice dolls came to my attention—and I was hooked. My collection grew rather quickly—and yes, I now have most of the Faith Wick collection, including her "marottes" by Silvestri, which are simply the heads and shoulders of a doll mounted on a post. I finally found the Faith Wick Tweedles dolls last year.

Figure 1. *Madame Alexander Collection*

Dolls are made from a variety of materials, including cloth, porcelain, china, polymer clay, resin, plastic, and felt over an armature. The rarest are one-of-a-kind dolls (OOAK), also usually the most expensive and desirable. There are limited-edition dolls, some with an edition as large as 4,000 or as few as 25. Dolls made in the thousands are usually much easier to find, like the Madame Alexander dolls, very few of which are limited editions.

My dolls have come from flea markets, antique shows, antique stores, artists' Internet sites, online auctions, gifts, and quite a few from estate sales. I once attended the estate sale of a doll collector and stood in line for two hours before it opened. The first doll case

Figure 2. *L to R: Alices by Maggie Iacono (with cards), Andrea Robbins, Ann Parker, Linda Kertzman*

I saw when the doors opened was full of Madame Alexander dolls—I had not one of them! Since then, I have added nearly all her other Alice characters (Figure 1). I also found about eight very rare limited-edition dolls at this sale.

My first OOAK was a cloth Alice doll from the 1920s or '30s that I found at an estate sale. She is 23 inches long and completely handmade. Surprisingly, the sale was being held by an old high school classmate whose grandmother had made the doll, making this a very special find. Second was a little 7-inch felt White Rabbit from Etsy.

Figure 3. *W. Rabbit and Alice by Alisa Mildenberg*

Maggie Iacono, an award-winning American dollmaker, made the third. All of her Alice dolls found on the Internet had been sold, so I contacted Maggie directly and asked her if she had any for sale. To my surprise, she had a very special prototype of my favorite, a set entitled "Painting the Roses Red" that includes Alice and two "playing card" figures (Figure 2). She was kind enough to sell them to me, and I am honored to own them. Her dolls are made of felted, hand-painted "skin" and clothing over an armature and are all posable (the limbs can be bent in any direction). Alice is 16 inches tall, and the playing cards are 6 inches tall. She made more than one set of these dolls, but since each is handmade with slight variations, I consider them OOAK.

The next OOAK was made by Alisa Mildenberg (Figure 3). Alice with a stand is 17 inches, and the height of the rabbit with ears is 13½ inches. Both are made of polymer clay; Alice is made from Super Sculpey Living Doll, and the rabbit is sculpted from Cernit.

The fifth OOAK doll in my collection was made by Linda Kertzman in 1985 (Figure 2). All of her dolls are hand-sculpted from a combination of Super Sculpey and Cernit. My doll is 8½ inches tall and mounted on a wood stand. I was fortunate to win her in Joel Birenbaum's online auction. A few weeks after receiving her from Joel, I received a package from him that held a little "pig baby." As soon as he saw it, he realized that the pig originally belonged with this doll, and sure enough, it fit right into her arms the way the artist intended. When I purchased her, a few of her very tiny fingers had broken off, which he mentioned in the sale. Since I actually make figures in polymer clay, I was able to restore her fingers.

Two of my favorite limited editions are the Hatter and March Hare dolls by R. John Wright (Figure 4). The Hatter is 16 inches tall (without the hat) and was made in 2008 in an edition of 500. The March Hare is 17 inches, made in an edition of 250 in 2009. John's dolls are hand-painted felt over an armature. I would absolutely love to own his entire set of Wonderland dolls, but my budget won't allow it.

The Kathe Kruse Alice doll was created in 2004 in an edition of just 150 (Figure 5). She is 17 inches tall and came with an adorable terrycloth White Rabbit. Other limited-edition dolls found at that fantastic doll sale I mentioned were the Thelma Resch Alice (Figure 5), Creedy Berdine's (Figure 6), and two Paulette Goodreau Alice dolls (Figure 6).

The Martha Chase doll set (Figure 7) is a reproduction of a set created in 1905. It consisted of Alice, the Hatter, the Duchess, the Tweedles, and the Frog Footman. The original dolls are so rare that only a few sets have been found. One went up for auction and sold for over $20,000. Another set is housed in the Barry Art Museum in Virginia. Another set was donated by Martha's niece to the Strong Museum in New York, which authorized the production of the replica set. They range in size from 12½ to 16 inches, with faces that were created using molds of the originals. I found Alice, the Hatter, and the White Rabbit first. Five years later, I found the Tweedles and the Frog Footman at that wonderful doll estate sale. I finally found the Duchess in an online doll store. When trying to purchase it, someone else had gotten there first. I was *so* frustrated. In a surprising twist, about two months later, my husband gave me the Duchess for Chanukah. He was the one who had purchased it from that site! My set was complete.

Figure 4. *Hatter & Hare by R. John Wright*

I also have some Alice dolls of note from Japan (Figure 8). The first one I found is called "Classic Pullip Sepia," 13 inches tall, made in 2014. I then found the Azone "Sahra," 12 inches tall and made in 2005 in a limited edition of 500. Next, I found Momoko Alice, 11 inches tall. Finally, another Pullip doll called Pullip Optical, an anniversary gift from my husband in 2021, stands 13 inches tall and wears a gorgeous red and black checkerboard dress.

A good friend recently brought her seven-year-old granddaughter to see my collection. She thought it would add to her appreciation of the story. The little girl walked into my *Alice in Wonderland* room, looked around for a moment, and exclaimed, "WOW!" Sometimes I walk into that room and think to myself, "WOW." Enjoying my doll collection is always a happy reminder that my inner child is still alive.

I have posted pictures of my entire doll collection on Instagram @kimnaboshek.

Figure 5. *L to R: Alices by Pauline Bjonness-Jacobsen, Effanbee, Pamela Erff, Robin Woods, Thelma Resch, Kathe Kruse*

Figure 6. *L to R: Alices by Creedy Berdine, two by Paulette Goodreau*

Figure 7. *The Martha Chase doll set*

Figure 8. *L to R: Pullip "Optical," Momoko, "Harajuku Lovers by Gwen Stefani" perfume bottle, Pullip "Classical Sepia," and Azone Sahra*

Illustrator Spotlight

Gavin L. O'Keefe

Natalia Bragaru

Illustrating *Alice* has been likened to a metaphorical conquest of the Earth's highest mountain peak—the Everest of an illustrator's career. It is hardly surprising, then, that every year, more established and emerging artists choose to leave their imprint on Carroll's *Wonderland*. Few brave souls attempt this ascent more than once, and fewer still visit it for the third time. Acclaimed Australian illustrator Gavin O'Keefe is one such rare character with the daring to do so.

O'Keefe's first version of *Wonderland*, also known as "The GO *Alice*" (his initials), was published by the Carroll Foundation in Australia in 1990 (see p. 37) as part of their ill-fated *Alice 125* exhibit. Twenty years later, in 2010, the American publisher Ramble House released his *Looking-Glass*, which was incorporated with a new set of *Wonderland* illustrations into *The Alice Books* (Ramble House, 2011; see cover). At present, he is working on a third set, this time in color (see p. 67).

Along the way, he also illustrated *The Hunting of the Snark* (The Illustrator, 1995) and *A Snark Selection* (Ramble House, 2004), which combined his *Snark* with "Snarkian Chapters by Harry Stephen Keeler."

The GO Alice

According to O'Keefe, Wonderland is surreal, "it shifts and warps." Worth noting here is that he is not only a talented illustrator but also excels in book design. He has worked with Ramble House for over twenty years, designing countless dust jackets and cover illustrations.

At first glance, the cover of this *Alice* told me that it may not be a children's version, but it was a must-have. Doesn't the striking red on midnight-black appear like something from Dante's *Inferno*? Is it not showing an entry to Limbo, dimly lit by the candle of the "i"? On the back, a petrified Alice is falling through nine circles of Hell, not the rabbit hole lined with nine shelves; her hair stands on end and frames her horror-struck face like the infernal flames whose glow her red-lit figure reflects.

I later found that my infernal reading of the above cover was not entirely out of line. O'Keefe elucidated on the "darker influences" at the time:

> I experienced Alice's exploration of strange worlds at the same time as discovering the atmospheric horror writings of H. P. Lovecraft, the *Gormenghast* novels of Mervyn Peake, and the art and writing of the surrealists, so the illustrations I made reflected not only the black humor, odd characters, and weird events that fill Alice's adventures, but also incorporated some of the darkness and strangeness not always invoked by other illustrators of *Alice*.

His drawings are executed in his preferred medium of pen and ink, which is a tedious, patience-testing medium. Just look at the number of pen strokes, lines and elements, the amount of dots, cross-hatched areas, backgrounds filled with intricate details, swirling patterns, curls, decorative motifs, and Celtic knots interlacing in a unique graphic symphony orchestrated by the artist.

A closer look at each atmospheric illustration or character drawing reveals a wealth of details. Gavin's rabbit-hole decorations include a painting that reads "*Ceci n'est pas une* FINE ART," referencing Magritte, and doubling as a witty allusion to Alice's adventures not being reality but a dream. His "Drink Me" bottle is a beautiful lounging odalisque à la Goya. The Hatter's hat has "cheap" written on it instead of the typical "10/6." In the Mad Tea Party scene, the protagonists' earrings and bracelets add to its art deco vibes. The Mock Turtle is "Made in Germany" and wears ankle bracelets.

The Alice *Books*

Having produced illustrations for *Looking-Glass*, Gavin realized that he had moved on artistically from his first version of *Wonderland* and felt compelled to revisit it, so he embarked on a new set of illustrations. Reflecting on what had changed stylistically, the artist noted:

> Visually reinterpreting a story afresh is an interesting exercise. One cannot cross the same river twice, and, having embarked on the project, I found my illustrations taking a new direction: they vacillated between the literal and the surreal, between the simple and the complex.

The new version is less dark and somber; there is more air and pictorial breathing space in and around the

scenes, summoning the viewer's imagination to expand on it at will. The scenery and settings became less ornate. The flattened ornaments and art deco–type decorations of the earlier version appear to have given way to a more pronounced three-dimensionality. In the first version, spaces have some sense of perspective, and certain scenes appear to have been deliberately flattened. In contrast, the second version's illustrations mostly rely on classic linear perspective, with spaces receding into the vanishing point on the horizon.

Some drawings were rendered as simple outlines, others were further shaped and developed through the cross-hatching technique, demonstrating this vacillation between the simple and the complex. The linework also changed. The pronounced, clearly defined lines and strokes and dense detail of the earlier version gave way to finer, more delicate lines.

In the 2011 version, Gavin illustrated some scenes that were omitted from the 1990 illustrations, including a few additional non-key episodes such as Carroll's brilliant rhymes and parodies, e.g., "How doth the little crocodile." The beautifully illustrated Garden of Flowers is reminiscent of the symmetric and mathematically inspired illusions of M. C. Escher. Carroll's text suggests a great many passengers on the train and a chorus of voices chastising Alice for her travelling without a ticket. Most illustrators include only those characters in this scene who individually address Alice (the man, the goat, the beetle, the horse). O'Keefe adds a skeleton and a cloaked figure, which underscores that one must always expect the unexpected on the other side of the looking-glass.

He chose to portray Carroll as the White Knight (as seen on our cover) and the artist himself as Hatta, wearing the same hat, now tagged "Discontinued." Practically every character is adorned with his signature jewelry—earrings, bangles, chains, rings; even the flowers in the Garden of Flowers sport them.

Unlike many bright and cheerful versions that appeal to young children, the allure of O'Keefe's world is perhaps more for adults. As O'Keefe himself observes: "The new version of *Alice* I am currently working on is literally more colorful than my earlier ones, but it will definitely have much to offer adult readers."

[*A complete version of this article can be found on Natalia's blog at www.kidsbookexplorer.com.*]

From the "GO Alice" (1990)

INTERVIEW

NATALIA BRAGARU: You are a professionally trained violist and an orchestral musician. What was the catalyst that transitioned you from musician to illustrator?

GAVIN O'KEEFE: I didn't fall into music by accident but by interest and design from a young age. I always wanted to be an orchestral musician. I started learning the violin and later switched to the viola (an instrument better suited to me). I was fortunate to be successful in auditioning for the ABC Sinfonia (previously known as the National Training Orchestra) after high school, so began my professional life as an orchestral viola player. I also did freelance work in string quartets, local orchestras, and street busking. But I felt that classical music didn't fit with where I wanted to go with my music, so I decided to leave the orchestral life and devote my energies to book illustration.

NB: Does your musical background influence your art and illustrations? What music inspired and continues to inspire you? Do you listen to music while you illustrate?

GO: Music absolutely influences my art and does so on a few levels. I always have music playing while I draw—it is my preferred working environment. On another level, if I am working on artwork that is directly associated with certain music or musicians, I immerse myself in that music. It is virtually impossible to list all the music that is important to me—my music library is large!

NB: What do you find appealing about a career in illustrating children's books? What are its biggest challenges?

GO: I am driven to illustrating the literary works of others, and so the appeal is the possibility of that happening in such a way that others will have the opportunity of reading that text alongside my illustrations. This leads to the considerable challenge—after the ultimate challenge of the artistic work—of finding a publisher for my new illustrated version. This is never easy.

NB: What are some of the most memorable (good, bad, or challenging) illustrating projects you have worked on?

GO: All my illustrating projects have been challenging and memorable, each in its own peculiar way. Perhaps the most challenging illustrating project I have undertaken is my version of Lautréamont's *Les Chants de Maldoror*. I had wished to illustrate that work since I first encountered it thirty years previously, but it wasn't until 2015–2016, when I had the opportunity to devote time to it, that I could do justice to my vision. The illustration work was done in conjunction with the exacting task of making my own translation of the work from the French. Altogether a very ambitious project, and one I am proud of.

NB: Who would you consider to be your biggest literary and artistic influences? Why?

GO: Two artists who continue to inspire me and who have influenced me for over forty years (since I was a child reading their books in primary school) are Tove Jansson and Charles Keeping. They were book illustrators, and they also wrote their own books as well as illustrating other writers. Artists I discovered as an adult and who have inspired me for over thirty years are legion, but here is a core list: Aubrey Beardsley, Mahlon Blaine, Harry Clarke, Quentin Crisp, Salvador Dalí, John Geary, Edward Gorey, René Magritte, Mervyn Peake, Tom Phillips, Francis Picabia, Sidney Sime, Austin Osman Spare, Louis Wain.

NB: Can you describe your process for illustrating? How do you start? Do you model your characters on any real-life people, your friends or family?

GO: The process of my illustrating a particular work starts with me immersing myself in it. Reading it over, thinking about it, even dreaming about it. I have to not only think about the work, I have to feel it. For me, it is a personal collaboration, even if the author of the text is no longer with us. As a rule, I don't model characters in my illustrations on family or friends. If there seem to be similarities between my illustrations and people I know, it is inadvertent.

NB: How did the idea of illustrating *Wonderland* come about? Were you commissioned, or was this something you felt compelled to do?

GO: I read Lewis Carroll for the first time in the mid-1980s, when I was in my early twenties, and I was so inspired that I immediately began illustrating it. It was all from the heart; I had no publishing deal nor even an idea of whether any publisher would ever be interested. Once I had made my *Alice* illustrations, I went looking for an interested publisher. Initially, nobody was interested, but I was eventually approached by the Carroll Foundation in Melbourne, who had heard of my illustrations and were interested in publishing them.

Alice and Lewis Carroll have been with me now for forty years and, in a way, they bookend my artistic life. I see the illustrated color version I am currently working on as reflecting new perspectives and elements that remain relevant to the world and characters that Dodgson created. I envisage this project as one of my last big artistic "statements" and another tribute to a literary work that has changed my life and the lives of so many others.

Hilary Price, Rhymes with Orange, October 6, 2024

Rhymes with Orange
by HILARY B. PRICE
Tell me about your emotional walls.
NOT ONE OF YOU IS A THERAPIST? HE'S FALLING TO PIECES!

ALICE IN ADVERTISING-LAND

DAYNA NUHN LOZINSKI

"AD-CCESSORIES," PART 1

Just as an outfit or a room's decor is improved by adding the right accessories, for me, an advertisement is enhanced when it has some extras. I call these items "ad-ccessories." An advertisement can have one or several associated pieces directly or indirectly linked to the ad. Here are some examples to illustrate this concept.

A 1926 advertisement is for Whitman's Wonderbox of assorted candies, entitled "From Alice to Ali Baba" [Figure 1]. Alice and the White Rabbit (bottom right) lead a long parade of characters from children's literature, such as Peter Pan and Cinderella. Whitman's was advertising that their candy could be purchased in twelve different package designs, each focused on a different fairytale-type story, so children could choose the one that appealed most to them. The company wanted these beautifully decorated boxes to engage children's imagination—and their appetites. Another selling point was that these packages were the perfect size to use as favors for birthday parties. The box that was featured in the advertisement is from *Aladdin*, but here is the one that was created for *Alice in Wonderland* [Figure 2] with Alice and the White Rabbit, accompanied by the two children from the ad, a crowd of various court cards, and Humpty Dumpty sitting on the wall. The beautiful illustrations for the advertisement and the candy boxes were done by Corinne Pauli (1884–1946), an American book illustrator and graphic artist who was particularly active in the 1920s and 30s.

An example of an ad-ccessory with a more indirect tie to the product can be found in this 1948 advertisement for Libby's Tomato Juice [Figure 3]. The copy for "Welcome to a Wonderland of good drinking!" focuses on three clever connections to *Alice in Wonderland*. "Only the sun 'paints' Libby's" explains that, unlike with the Queen of Hearts' roses, the gardeners don't have to tamper with these natural, delicious, vine-ripened tomatoes, perfect for juice just as they are. The middle sec-

Figure 1

Figure 2

Figure 3

tion, "'Drink Me' would be a wise label," informs the reader that Libby's is a healthy choice, containing lots of different vitamins in every glass. For the third section, "'Round the clock refreshment," the never-ending mad tea party illustrates that Libby's Tomato Juice is the perfect drink throughout the day, served hot or cold. Although this ad features lots of great Carroll content, the star is the Alice pitcher [Figure 4] pouring tomato juice into the mug. These *Alice in Wonderland* pieces, and others from the set, were manufactured by Hammersley China, founded in 1862 in Stoke-on-Trent, Staffordshire. Their products quickly gained recognition for their high quality and intricate designs. The markings on the bottoms of these pieces show that they were manufactured after 1939. Although the china has no real connection to Libby's, it was the perfect addition to the ad.

From 1948 into 1949, Philco ran a major advertising campaign titled "Alice's Adventures in Philcoland." These are just two of the many advertisements [Figures 5 and 6] where Alice and her Wonderland and Looking-Glass friends point out all the "WONDERful" features that could be found in Philco refrigerators. In the ads from 1948, the main copy is written as poems like this one:

When Alice came to Philcoland,
    She stopped and looked and wondered
Just what they had in Wonderland
    Like this "Eleven Hundred."
A huge refrigerator
    Of eleven feet and more,
With all the room a woman needs
    For foods she wants to store.
Sensational new features,
    And value to entice.
See your Philco dealer now.
You'll even like the price!

Figure 4

In addition to the numerous ads, Philco went the extra mile, creating several diverse items to complement the campaign. Humpty Dumpty appeared in many of the ads, exclaiming, "You can say <u>that</u> again!" Philco decided he was the perfect shape for a piggy bank [Figure 7]. Unfortunately, they didn't include a plug in the bottom, so many of the banks were damaged by children attempting to remove the coins. To identify Humpty as part of the campaign, "Alice in Philcoland" is stamped into the back of his neck.

The other item designed to appeal to children was a charming large-format coloring book [Figure 8] with a beautifully drawn wraparound cover showing a long parade of Alice characters. It sold for ten cents, with proceeds going to The March of Dimes, a charity founded ten years earlier to raise funds to find a cure for infantile paralysis (polio). There are many delightful pictures to

Figure 5

Figure 6

color, and Philco used the accompanying captions as an opportunity to promote their refrigerators.

The company also published a large, hard-cover, spiral-bound catalog [Figure 9] for the dealership showrooms. It was a useful tool for educating salespeople about the many WONDERful features found in Philco refrigerators. The book has numerous illustrations, including a striking three-page fold-out spread where the Alice characters are used to emphasize important selling points. As Philco was quite fond of using poems in this advertising campaign, this book starts with another one:

> The time has come, the Walrus said,
> To talk with you once more
> Of *new adventures* Alice had
> More wondrous than before;
> Of things she saw in Philco Land [*sic*]
> To make your profits soar!

Figure 7

In addition to the catalog for the dealerships, there was also a set of sturdy cardboard "stand-ups" which could be placed on the floor models and used to point out various advantages of Philco refrigerators. My set has six of these charming advertising tools [Figures 10-15].

This wide range of objects illustrates just a few of the many directions that "ad-cessories" can take. From a candy box to a coloring book to a china pitcher, these items add another layer of interest and permanence, enhancing the effectiveness of their respective advertising campaigns.

[*Part 2 will appear in the next issue.*]

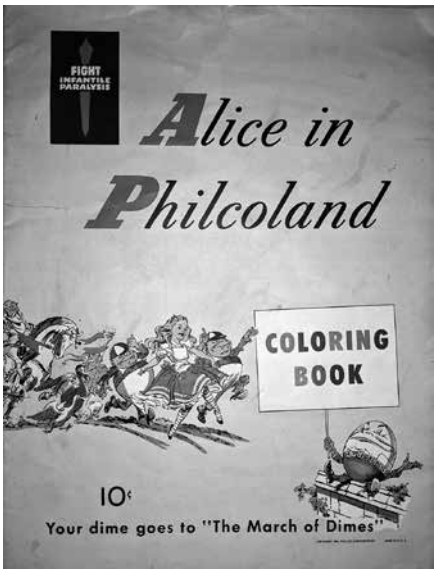


Figure 8

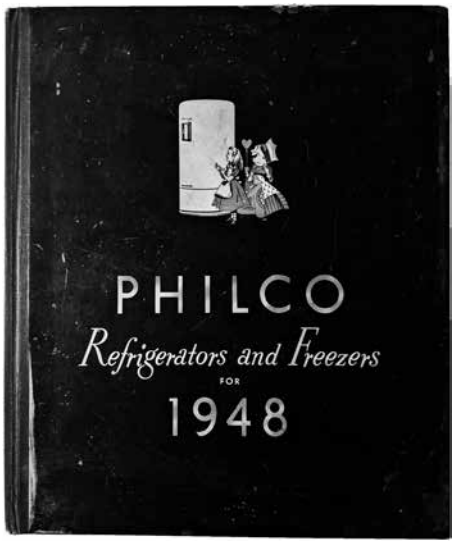


Figure 9

Figure 10

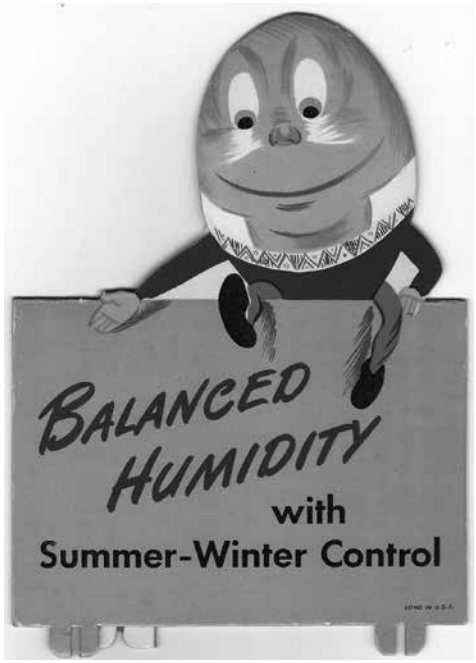


Figure 11

Figure 12

Figure 13

Figure 14

Figure 15

Major American Collectors: Arthur Houghton, Jr.

AUGUST A. IMHOLTZ, JR.

[This inaugurates a new series, curated by August Imholtz, Jr., of articles by early, classic collectors.]

Arthur Amory Houghton, Jr. (1906–1990) was a descendant of a distinguished New England family. Following his education at St. Paul's School and Harvard University, he succeeded his father as president of Steuben Glass Works, the artistic division of Corning Glass Works. From 1940 to 1942, he served as curator of rare books at the Library of Congress under his friend Archibald MacLeish, then the Librarian of Congress, and then joined the Army Air Corps, retiring in 1945 as a lieutenant colonel. In 1942, he endowed Harvard's rare book and manuscript library.

In 1964, Houghton was elected the tenth president of the Metropolitan Museum of Art in New York and became chairman in 1969, serving until 1972. Houghton, who was a member of more than a hundred education and arts organizations, was on the board of the Museum from 1952 to 1974. In the essay below, extracted from *Remembrances*,[1] a book privately printed for his extended family, he explains how he became one of the foremost twentieth-century American collectors of *Alice's Adventures in Wonderland* and Carroll's many other works.

In the spring of 1977, I received a letter from Professor William H. Bond, librarian of The Houghton Library at Harvard, asking me to enlighten him on how I happened to collect Lewis Carroll.

I replied to Bill Bond on April 13, 1977. Here is what I wrote to him.

Dear Bill:

> You have asked me how my interest in collecting Lewis Carroll began and developed.
>
> While a student (1920–25) at St. Paul's School, I began collecting books. They were not rare volumes but modern editions of good authors, *The Collected Works of Edmund Spenser,* for example. On the one Saturday afternoon a month we were allowed to go to Concord, I used to take the books to the Cragg Bindery, which bound them for me in full crushed blue morocco. I still have them. They are elegant.
>
> In the summer of 1925, the summer between school and college, I received a catalogue from E. F. Dutton & Co., booksellers on Fifth Avenue. Dutton had a small rare book department, and the catalogue listed a copy of *Alice.* That spring, at school, I had run across a copy of *Alice in Wonderland* in the basement stacks of the Sheldon Memorial Library. For some reason, I took it off the shelf and read it, and appreciated for the first time how witty and well written it is.
>
> There in Dutton's catalogue was *Alice in Wonderland. 1866. First edition. A fine copy in full red morocco binding by Riviere. Price $225.* I went bonkers. I had to have it. A first edition of *Alice*! But I did not even have $25.
>
> No matter. I wrote to Dutton's expressing keen interest. A prompt letter of response came from Miss Jane Quimby of their rare book department, written by hand in most attractive (to me) backhand script of the kind used by attractive girlies in their senior year at boarding school. Instead of a dot over the letter "I," there was each time a little circle. By that time, I had two unrequited loves, *Alice* and Miss Quimby. I never met Miss Jane Quimby, but I learned later that she came from Rochester, New York. and was young and attractive.
>
> I kept writing Dutton's and receiving replies from Miss Quimby. Finally, I went to my father and made a complete disclosure about *Alice* and asked if he would back me in its purchase. My father explained to me in grave tones that $225 was a lot of money. I agreed that it was but continued to press my case. I must have been extraordinarily convincing, as my father opened his desk drawer,

took out his checkbook, and wrote me a check for the entire amount. I think I eventually repaid the advance, but I am not sure.

I was in. I wrote to Miss Quimby and ordered the book. Another letter came from Miss Quimby that Dutton's still had the book but that I did not have a charge account and that payment in advance would be appreciated. I sent off a check, and the book arrived. It was even more beautiful than I had dared hope.

It was several years before I learned that the *Alice* I had purchased was the second edition and that there was an earlier true first edition, London 1865. In no way do I blame Dutton's or Miss Quimby for misleading me. An 1865 *Alice* is so scarce that many booksellers have never seen a copy, and the attribution of "First Edition" to an 1866 copy often appears in the catalogue of inexperienced booksellers.

In the autumn of 1925, I entered Harvard, taking with me my beloved 1866 *Alice.* In the ensuing four years, I added to my Carroll collection, purchasing items often at Lauriat's,[2] sometimes at Goodspeed's,[3] and occasionally at other bookshops in Boston. I even bought a first edition of Lewis Carroll's *Further Nonsense* at the Harvard Cooperative.

I continued to concentrate on Lewis Carroll. After my four years at Harvard, I went back to live in Corning, New York. On a trip to New York City, I found the bookshop of Edgar H. Wells & Co. on the second floor of a small building on the west side of Madison Avenue in the upper 50s. Mr. Wells was very kind to me, and he and his little staff of Geoffrey Gomme and Mrs. Thompson encouraged my interest and worked hard to help me build my Carroll collection. Dr. A. S. W. Rosenbach, after I got to know him, wished to take over my bids at auction for Carroll material, but I explained to him my feeling of appreciation and loyalty to Mr. Wells for all that he had done for me. Dr. Rosenbach understood and never brought up the subject again with me.

In 1931, I acquired a copy of the 1865 first edition of *Alice.* It is a good copy, complete and perfect, in a Cobden-Sanderson binding. It came to me through Edgar Wells, with whom it had been placed for sale by its owner, Henry Hollister Pease.[4] H. H. Pease was a cousin of my mother, Mabel Hollister Houghton, which complicated matters. Edgar Wells was able to work it out, however, at a price satisfactory to Pease without his knowing the name of the purchaser. Pease died a few years later, never knowing that I had bought his *Alice.* The price I paid was on the high side for 1931 but today would be considered very low.

The centenary of the birth of Lewis Carroll was celebrated in 1932, both in England and in the United States. Nicholas Murray Butler, president of Columbia University, prevailed upon the original Alice, Mrs. Alice Liddell Hargreaves, to cross the Atlantic to receive the honorary degree of Doctor of Humane Letters. Mrs. Hargreaves, in her early 80s, accompanied by her not much younger sister Rhoda, arrived by ship at New York to be greeted by an unparalleled reception, with photographers, motion picture crews, press reporters and feature writers. Confused by it all, the two dear old ladies retreated to a suite of rooms that had been reserved for them at the Waldorf-Astoria. They ordered afternoon tea, and it arrived, together with a huge many-layered cake covered with white rabbits, ugly duchesses, mad hatters, white queens, dormice, caterpillars, carpenters, and lizards, all created from vegetable-colored sugar, a triumph of the Waldorf's chef.

Through the kind thoughtfulness of Columbia's distinguished professor of mathematics, Enrique Carlos Zanetti,[5] himself a collector of Lewis Carroll, I received two complimentary tickets to the special convocation at Columbia University at which Mrs. Hargreaves was awarded her honorary degree personally by the great president Nicholas Murray Butler himself. She was overwhelmed by President Butler.

The following weekend Mrs. Hargreaves and her sister were the guests of Morris L. Parrish of Philadelphia,[6] the dean of Carroll collectors, at his country home, Dormy House, Pine Valley, New Jersey. Dr. Rosenbach and I were the other guests. I joined Dr. Rosenbach in Philadelphia, and we went together in his car to Pine Valley. I was of course thrilled at the prospect of meeting the real Alice, but apprehensive that I might be disappointed. I need not have been concerned at all, as she turned out to be a charming, gracious lady with her girlhood charm still evident. I was entranced by her and listened eagerly as she reminisced about her childhood at Oxford, and Lewis Carroll, and her remembrance of how Carroll developed the story of *Alice* as he took her and her sisters boating during the late July afternoons.

By then I was an inveterate Carroll collector. I started collecting other books but remained true to my first love. With the assistance of Edgar Wells, I acquired practically all Carroll material of any consequence that appeared on the market during the l930s. Today my Carroll collection fills all the shelves and cupboards below in a room in my house in Maryland.

So, there you have the story of how my interest in collecting Lewis Carroll began and developed.

It was an experience that I would not have missed, and one that I look back upon with happiness.

Sincerely Yours,

Arthur

My Lewis Carroll collection is now on deposit at The Pierpont Morgan Library in New York, to become its property at the time of my death.[7]

The reason I have selected the Morgan Library over Harvard is that the Houghton Library already has the great Harcourt Amory collection of Lewis Carroll, which almost duplicates mine. The collection of children's books at the Morgan Library is the finest in the world. The Morgan has a few very choice Lewis Carroll items but no collection of Carroll in depth. I feel that I have made the right decision.

Endnotes

[1] Houghton, Arthur, *Remembrances*, Queenstown, Maryland: Privately printed, 1986, pp. 125–131. Arthur Houghton was the first honorary member of the Lewis Carroll Society of North America and an early benefactor of the Society (see *Knight Letter* No. 3, 1975 and No. 34, 1990).

[2] Charles Emil Lauriat (1842–1920) founded his Boston bookshop in the 1870s with Dana Estes.

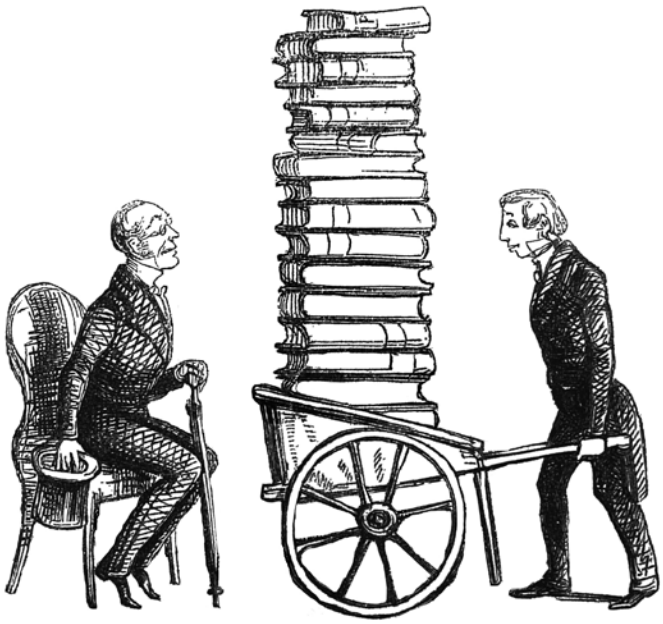
[3] Charles Eliot Goodspeed (1867–1950) opened his highly regarded Boston bookshop in 1898.

[4] Henry Hollister Pease (1878–1937) came from a famous New York family. A graduate of Yale, he also took a law degree from Columbia.

[5] Joaquin Enrique Zanetti (1885–1974)—incorrectly identified by Houghton as Enrique Carlos Zanetti—was an expert on chemical warfare, a professor of chemistry, and the main organizer of the Columbia University celebrations in honor of Alice Hargreaves in 1932.

[6] Morris Longstreth Parrish (1867–1944) was a Philadelphia stockbroker and the preeminent American collector of Lewis Carroll in the first half of the twentieth century.

[7] Now called The Morgan Library & Museum. Our Society has met there in 1982,1989, 1998, 2015 (exhibit), and 2018.



Forgeries or Props?

DANIEL ROVER SINGER

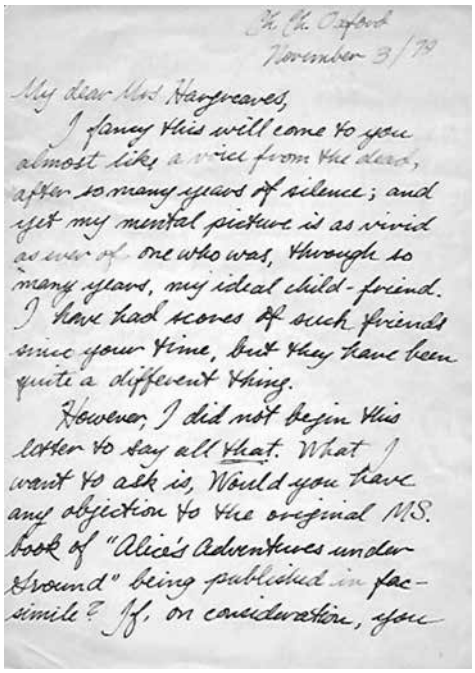
Occasional Carrollian visitors to my house are mystified to see well-known letters written by Lewis Carroll, on folded notepaper, written in hand-dipped violet ink. "What are those?" my friends demand to know. I open the sliding glass door of my antique bookcase and show off the letters. You don't have to be a handwriting expert to see that they are obviously not written in Dodgson's meticulous, familiar hand. So, again I am asked, "What are these?"

They date back to when I was a drama student living in London in 1979. I'd met many lovely people at meetings of the British Lewis Carroll Society. Biographer Anne Clark took a particular interest in me and encouraged me to provide entertainment for LCS meetings. I appreciated the invitation and decided to try performing some lesser-known works of Carroll's in the hopes of devising a storytelling show. The results were encouraging.

When I came to the end of my year at the Guildford School of Acting in Surrey, I wanted to showcase my abilities by presenting a full-length one-man show as Lewis Carroll. My teachers and classmates were very impressed, and I returned to my California homeland at the end of 1980 with a nifty performance piece in hand.

After a short burst of performances, I retired the show, as I could tell that two hours of witty nonsense wasn't strong enough to sustain the audience's attention—they craved a more dramatic, emotional glimpse into Carroll's personality, and it would be many years before I would create a show that depicted Dodgson in a more revealing, sensitive fashion, *A Perfect Likeness* (*KL* 90:2).

But my early performances of the one-man-show did generate a handful of interesting theatrical props. The letters I used onstage were laboriously hand-written by carefully dipping a nib pen in violet ink and roughly approximating Carroll's handwriting.



Ch. Ch. Oxford
November 3/79

My dear Mrs Hargreaves,

I fancy this will come to you almost like a voice from the dead, after so many years of silence; and yet my mental picture is as vivid as ever of one who was, through so many years, my ideal child-friend. I have had scores of such friends since your time, but they have been quite a different thing.

However, I did not begin this letter to say all that. What I want to ask is, Would you have any objection to the original MS. book of "Alice's Adventures under Ground" being published in facsimile? If, on consideration, you

The results wouldn't fool an expert, but they looked terrific onstage. Now, more than forty years later, with notepaper yellowed and ink faded, they look surprisingly antique, but I would never go so far as to call them convincing forgeries. They do bring back a nostalgic sense of pride in how hard I worked on my one-man show, right down to those carefully made props.

Visible at the top of the transparent, archival-plastic sleeve that protects the letters is my favorite, the one that begins: "My dear Mrs. Hargreaves, I fancy this will come to you almost like a voice from the dead, after so many years of silence—and yet . . . my mental picture is as vivid as ever, of one who was, through so many years, my ideal child-friend. I have had scores of child-friends since your time: but they have been quite a different thing." I shared this letter—written to the long-grown-up Alice Liddell—at the end of my show because it profoundly describes Dodgson's difficulty in maintaining relationships with child-friends when they inevitably matured. I remember feeling the emotion of it as I sat in my little London bed-sit 45 years ago, painstakingly dipping my pen in violet ink and scratching out the heartbreak evident in what was intended to be a simple request—asking Alice if he might borrow the hand-made book he'd made for her in 1864 so that it could be reproduced in facsimile. After pouring out his heart in the first paragraph, he suddenly shifts gears, embarrassed, and changes the subject: "However, I did not begin this letter to say all that." It is, perhaps, the most revealing letter Dodgson ever wrote.

These are funny little treasures in my collection, but if they turn up for sale someday long after I'm gone, I'm confident no one will ever mistake them for forgeries.

Giving Me a Complex

MARK BURSTEIN

The first verse (after two introductory ones) of "A Double Acrostic" in *Phantasmagoria, and Other Poems* (1869) reads:

Yet what mean all such gaieties to me
Whose thoughts are full of indices and surds?
$x^2 + 7x + 53$
$= {}^{11}/_{3}$.

The solution to this quadratic is

$$x = -7/2 \pm 1/2\, i\sqrt{(445/3)}$$

or approximately

$$x \approx -3.5 \pm 6.08961i.$$

This has yet appeared nowhere in Carrollian literature, no doubt because no one has ever found any meaning in it. In a 2018 Twitter post, mathematician John Allen Paulos called the first two lines of this stanza "a sort of whimsical verbal selfie."

Although Carroll never gave the answer to the double acrostic,[1] the best guess seems to be that the solution to this verse is "QUADRATIC," the "Q" being the first letter of "QUASI-INSANITY" and the final "C" the first letter of "COMMEMORATION," the presumed solutions to the two uprights. Martin Gardner discourses about this in his "Mathematical Games" column of the September 1967 *Scientific American*.

He also discusses this in *The Universe in a Handkerchief*. Society members may recall the circumstances under which this was published—it was originally intended to be Volume III of our *Complete Pamphlets* series, but instead was rushed into print, independently, by Copernicus in 1996—which may account for the uncharacteristic errors in his discussion.

He begins by saying, "The best known of Carroll's many double acrostics is mentioned in his diary (June 25, 1857). He said he was sitting alone in his room, listening to the music of a Christ Church ball, when he wrote a double acrostic for a 'Miss Keyser.'" Actually, the year was 1867, and, according to Edward Wakeling's footnote in his edition of the *Diaries*, that particular acrostic has never been found. Gardner only had access to Roger Lancelyn Green's version of the *Diaries* (Oxford, 1954), in which Green presumes it was "probably" this one.[2]

A more troubling error comes when Gardner discusses this verse and says, "Unfortunately, no value of x will solve the quadratic equation. However, if the sign in front of 53 is changed from plus to minus, then the equation has two irrational solutions. Perhaps Carroll intended it to be 53, but after a printer got the sign wrong, he allowed the mistake to remain. Or did he intend the equation to be nonsense?"

My guess would be that Gardner wrote ". . . no <u>real</u> value of x . . ." and some well-meaning but mathematically ignorant copyeditor took out the word "real," thinking it redundant, rather than a precise mathematical term. Gardner was far too savvy to have written such an egregiously incorrect statement, and no doubt had no time to proofread the book before it was published.[3]

The author would like to thank Stuart Moskowitz for his help with this article.

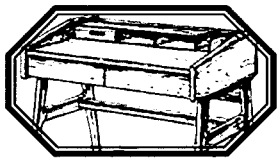
Endnotes

1 Carroll's musings about double acrostics can be found in his introduction to this piece in *Phantasmagoria*.

2 *Diaries*, Volume 5, Lewis Carroll Society (UK), 1999. Sadly, neither Green nor Wakeling provide any evidence, but since Carroll referred to Miss Keyser's as an "acrostic ballad" not a double-acrostic, I would side with Wakeling.

3 Gardner was well aware of the d'Alembert–Gauss Fundamental Theorem of Algebra that states that every polynomial has at least one complex root.

Carrollian Notes



"BEALUWÉRIG"

Mark Burstein

Sometime in the 1930s, J. R. R. Tolkien rendered "Jabberwocky" into Old English (pause for a moment of silent amazement!), calling it "Bealuwérig," meaning "malicious outlaw." "Tollers" then evidently gave it to his dear friend "Jack" (C. S. Lewis), after whose death in 1963 it passed to Walter Hooper, Lewis's literary executor. It has basically lain fallow all these years, but in 2023, the Bodleian Library at Oxford acquired the manuscript.

And now, at long last, it has been published: in an appendix of *The Collected Poems of J. R. R. Tolkien Box Set* (HarperCollins, 2024), along with a back-translation, copious notes, and a "linguistic discussion" by Arden R. Smith.

It begins:

Þa wæs swelswoloð. Slíðe tófas
gurron
7 gimbledon on græswǽfan;
mímsæde murnon morgengrófas,
7 hræðmóman hlúde gráfon.
'Beorg þe wiþ Bealuwearg, byre min
léofa,
grápan griple, góman bitre!
Géo-géowfugol éac georne bebúg!
Hrúmheortne scuna Hlóþorlæc-
can!'

For copyright reasons, we cannot publish the entire article, but anyone who wishes to read it in full is welcome to ask me for a digital copy (wrabbit555@gmail.com).

THE 2024 WONDERLAND AWARDS

Tyson Gaskill

Elijah Granet, a student at the University of Southern California's Gould School of Law, won first prize at USC Libraries' Wonderland Award reception on Tuesday, April 23, hosted in Doheny Memorial Library. Granet's submission, *Snark Raving Mad: Legal Nonsense and Reality in "The Barrister's Fit,"* consisted of a line-by-line analysis of a section of "The Hunting of the Snark" through the prism of the early modern English legal system. His work, "both one of scholarship and of aesthetics" as he describes it, includes a rigorous evaluation of absurd medieval laws surrounding the keeping of pigs, and exquisite period typography. His summation describes how "Carroll's brilliance shines in the fact that the reader comes out of the paradoxical mix of fantasy and reality, unsure which is which, and perhaps spurred . . . to think more critically on the silliness of the actual justice system."

Second prize went to fourteen students for *Murder! in Wonderland*, an enormous nine-hole croquet game/murder mystery/theatrical production that was temporarily set up near the School of Cinematic Arts. In true Carrollian (whimsical) fashion, players of the game were occasionally forced to use their mallets as pool cues or steering rods. In addition, live actors playing Tweedledee and Tweedledum regularly intercepted players' croquet balls, holding them ransom until a nonsensical question could be answered to their often-changing satisfaction.

A third award, called the Bellman's Prize, recognizes creative risk-taking in a student work. This year, USC School of Dramatic Arts senior Will Domke earned the prize for his film *Queen to A8: What She Found There*, which takes *Looking-Glass* as a point of departure. The actors in Domke's film move through the gridded streets surrounding the USC campus while livestreaming their journey. As he explained in his artist statement, "The characters get lost, lose their phone signals, and interact with others in their environment. These irregular movements and actions betray the senseless nature of the rules and regulations in the chess problem, and implicitly, in society at large."

ALICE BY HEART

June 21 – July 14, 2024
Bay Area Stage Theatre
Vallejo, CA

Cindy Watter

I enjoy regional theater productions. Even though, thanks to a fellow Carrollian, I have seen more than my share of Broadway shows, there's something about the bolt-hole-in-the-wall play experience that I love. *Alice by Heart* was staged in an old carpet warehouse next to a former liquor distributor (with the original painted advertisements still on the wall) and across the street from a neighborhood nightclub. Fun!

The musical was written by the same team—Steven Sater and Duncan Sheik—who created the Tony- and Grammy-award-winning (among a host of other awards!) *Spring Awakening*. It opens with a bang, literally. Set during the London Blitz, the action takes place in the Underground (subway system). A bomb explodes, and Alice Spencer drags her injured friend Alfred Hallam—and where have we heard that name before?[1]—into the safety of the bomb shelter/hospital underground. As an added complication, Alfred has tuberculosis.

Alice (Ash M. B.) tries to comfort Alfred (Alec Barnett) by reading *Alice's Adventures in Wonderland* to him, as a reminder of past happy days. A cruel nurse (Sheccid Donatt, who doubles as the Queen of Hearts) tells Alice, "Take a look around. We're past make-believe here." Later, the nurse tears the book

apart. But Alice is her usual resourceful self: she has memorized it.

Soon, Alice Spencer becomes our Alice, and Alfred will transform into the White Rabbit and later the Hatter. The funniest scene is with the Caterpillars—yes, there are two. Yes, they get a reluctant Alice and White Rabbit high, with jokes about the queen and "her high-ness." The choreography here is quite good, ending with an acrobatic sculpture composed of most of the characters.

The people in the bomb shelter assume the personae of the characters from Lewis Carroll's classic in order to navigate their collective and individual traumas. Literature is a form of therapy for them.

There is a lot going on in this play—eleven actors playing thirty-four characters, along with seventeen songs, almost as many dance numbers, and a noble attempt to weave Carrollian nonsense and humor with concerns about death. The actress who plays Alice is on stage for the entire play. While the production was complicated and occasionally chaotic, I enjoyed it immensely. I had seen a couple of the actors—Lila Howell (Clarissa) and Ivan McCoy (Nigel)—in local high school and college productions and was impressed at the high level of talent in a little community theater.

The minimalist setting was perfect for the play, and the set designs were clever. The rear wall was painted to look like a Tube tunnel. Hospital beds flipped up to reveal Charles Rennie Mackintosh–style painted red and white roses. The costumes had a worn, "found" quality to them, suitable to wartime when everything was rationed, patched, and passed down. The lighting effects complemented the musical numbers.

While the play's ending is sad, there is a note of hope: in the final moments, Alice has collected the pages of *Alice's Adventures in Wonderland* and offers them to the audience.

Alice by Heart opened to mixed reviews in New York.[2] While some reviewers enjoyed it, Ben Brantley of the *New York Times* panned it, which generally signals a short run. However, it has become popular as a play for high school theater groups. This *Alice* has the same youthful-rebellion-in-time-of-war motif as the authors' wildly successful *Spring Awakening*. It should be around for a while.

[1] English poet (1811–1833) who died at 22, subject of the poem "In Memoriam" by his close friend Alfred Tennyson. Carroll published an index to the poem (Edward Moxon, 1862).

[2] Premiered at London's Royal National Theatre in 2012, it opened Off-Broadway on February 26, 2019.

ALICE AMONG THE ASTEROIDS

Michael Baxter

There are about 720,000 asteroids in our Solar System that have well-established orbits and have been given serial numbers. (Doubtless, there are many more asteroids.) Of these, about 25,000 have names approved by the International Astronomical Union. Some names of interest to Carrollians are given in the list below.

6042	Cheshirecat
6136	Gryphon
6735	Madhatter
6736	Marchare *(sic)*
6984	Lewiscarroll
7470	Jabberwock
8889	Mockturtle
9387	Tweedledee
9780	Bandersnatch
9781	Jubjubbird
17472	Dinah
17518	Redqueen
17612	Whiteknight
17627	Humptydumpty
17679	Liddell
17681	Tweedledum
17942	Whiterabbit

There are asteroids called Alice and Tove, but neither has any connection to our Alice.

References

"Minor Planet Names: Alphabetical List," www.minorplanetcenter.net/iau/lists/MPNames.html

Schmadel, Lutz (Springer, 2012), *Dictionary of Minor Planet Names* (6th edition)

ALICE IN COTTBUS

Dagmar Sissolak

Earlier this year, I saw a most phantastic *Alice* "pop opera" at the Staatstheater in Cottbus, a town in the state of Brandenburg in the northeastern part of Germany. I wondered about an avant-garde *Alice* being performed in an area where the books might not be so well known, in a theater frequented mainly by locals.

Under the creative collaboration of acting co-director Philipp Rosendahl, music director Miles Perkin, set designer Mara-Madeleine Pieler, costume designer Philipp Basener, and choreographer Alessia Ruffolo, the ensemble presented a dynamic production offering a modern interpretation of Carroll's classic dyad combined with well-known pop songs, specially arranged music, and lively choreography.

The performance scored with amazing, motivated actors singing in English and German; funky dancing figures; cool masks; striking hairstyles and stylish, sexy, mostly white-and-black costumes; simple but effective stage design; and German and English supertitles.

I spoke to Philipp, the director, asking about the challenges of the production. He said that attempting to offer a modern, not-so-sugar-sweet Alice story to the only state theater in Brandenburg had not been easy, but they managed to; it premiered on March 16, 2024.

To get a sense of it, watch the trailer at www.youtube.com/watch?v=KLXOa1LcCss.

Lewis Carroll Collections and Collectors
Edward Guiliano
LCSNA, 2024
ISBN 978-0930326159 (hardcover)
ISBN 978-0930326197 (ebook)

Cindy Watter

I lived in San Francisco fifty years ago, and one of the features of that charming city was its abundance of secondhand bookstores. I always preferred reading an old book, with its vanilla and leather scent, over a new paperback. It made *Wuthering Heights* seem less outlandish. But there was something that I didn't understand—no matter what shop I entered, there was never anything by Lewis Carroll in it! When I asked the proprietor if he or she had anything relating to *Alice's Adventures in Wonderland*, he or she would answer blandly, "No, miss, I haven't seen one of his books in a while."

Twenty years later, I learned why this was so. Dr. Sandor Burstein of San Francisco—with whom I had become acquainted through his wife, Beth—controlled a Carroll cartel. He bought everything! I didn't mind: the mystery was solved, and Sandor was a delightful person who would let me look through his collection whenever I wanted; we became the best of friends.

This generosity of spirit, as well as the packrat instinct, are on display in Edward Guiliano's lavishly illustrated *Lewis Carroll Collections and Collectors*. Here the reader will meet people who collect Lewis Carroll first editions, books Lewis Carroll gave away as gifts, books Lewis Carroll once owned, books about Lewis Carroll, photographs of and by Lewis Carroll, letters, news clippings, *Alice in Wonderland* theater programs, paper dolls, puppets, postcards, paintings and sculptures, furniture, films, figurines, toys, comic books, coloring books, records, sheet music, commercial art and advertisements, Disney-related objects, posters, and pinball machines. For starters.

Author Edward Guiliano is a scholar of Victorian literature and editor or author of several works on Lewis Carroll. He also is a founder of the Lewis Carroll Society of North America, which published this handsome book. In its first chapter, "Up the Rabbit Hole," Guiliano asks what is a collection and why do people collect? (These are questions that many life partners of Carrollians would like answered.) He states that Carroll was a collector himself: of toys, gadgets, books, and more (as Carroll biographer Morton Cohen pointed out). According to Guiliano: "Accumulations are not collections. Collecting evokes memories, happiness, and serves emotional well-being; but thoughts are collateral aspects of collecting and do not, strictly speaking, constitute a collection. Only tangible things do. The notion of order or ordering is also a key characteristic of a collection or collector."

Carroll was a superlative collector who kept records of what he collected, what he did, and what he thought. He was a precise person who liked order in his life. When he died, Christ Church needed his rooms as soon as possible. His family held an auction of his effects at the Holywell Music Room in Oxford in May of 1899. Shortly after, Carroll's library appeared on the market, attracting the attention of collectors. Some of the books and pieces are in the collections featured in this book.

Guiliano gives us the history of the first Alice collection, which belonged to the first Alice, Alice Pleasance Liddell Hargreaves herself. Aside from the *Under Ground* ms., Mrs. Hargreaves possessed many photographs by Carroll, as well as many of his books, often inscribed to her. In 2001, many of these objects were auctioned by Sotheby's and entered other collections, where they are prized for their provenance.

How does one become a collector? "Have a lot of money and start fifty years ago" is the ready retort, but this assemblage of fourteen collectors includes several who aren't rich and who began their collections not so long ago. What you need are interest and patience. It helps to have a focus on a certain type of object. Over time, one develops connections that can be helpful. Many collectors enjoy helping each other even more than outbidding each other.

Dayna Nuhn Lozinski began her collection in her teens but soon began to narrow her collecting to ephemera, particularly advertising art featuring Alice, with about 3,000 items. Dayna said that after seeing selections from some grand book collections in England, she knew she would never be able to find, let alone buy, those. But there was an underappreciated side of Alice—her permeation of the commercial culture. For those of us who grew up during the golden age of magazine advertising, this collection prompts many memories. Dayna said, "Although it sounds corny, the most valuable thing I have is the friendships I have made through collecting. Collectors help you find things you need, gift you with items, and have an incredible amount of knowledge to share."

Clare and August Imholtz knew about Lewis Carroll and had a couple of books, but it was their acquisition of a secondhand copy of *Lewis Carroll Observed*, edited by a young Edward Guiliano, that set them on the road to building such a collection that their two sons formed a SAAW (Sons Against *Alice in Wonderland*) society. Guiliano

says that its growth was helped by their professions: Clare has a master's in library science, and August worked in editorial and information management. Through research and connections—and despite not being "zillionaires," to quote Clare—they have developed impressive holdings, including six of Carroll's letters, several presentation copies of *Alice* signed by Carroll, and a large selection of foreign language books. They also have a notable collection of high school yearbooks with Alice artwork.

Selwyn Goodacre has a remarkable "completist" collection (translation: he wants it all). He began buying books as an impecunious medical student, so he is thrilled when he spots a good deal. "The delight of every book collector is when a dealer doesn't know what they have." And Selwyn has a lot. His collection has range: in addition to volumes with bookplates signed by Alice Hargreaves, he has several different abridged *Alices* published by Ladybird in the 1980s that a patient found at car boot (trunk) sales.

Some people inherit a collection. Ellen "Ellie" Schaefer-Salins grew up surrounded by Carrolliana. Her grandmother was given a copy of *Alice* by her father, and it became the first book in the Schaefer collection. This makes it possibly the oldest Lewis Carroll collection ever, except for the one that belonged to Alice Hargreaves. Her parents, David and Maxine Schaefer, were among the founders of our Society. Every collector has something that makes his/her collection unique, and the Schaefers accumulated an extraordinary collection of Alice films. David and Maxine are gone, but Ellie has added her touch by curating the world's largest collection of Alice teapots.

Some people become collectors through family influence. Charlie Lovett's father was a book collector, so it is not surprising Charlie would go into bookselling and collecting. This collection, begun in the 1980s, has 8,000 items. What makes it unique is the enormous quantity of materials about Lewis Carroll and the theater. Not only was there an *Alice in Wonderland* play in Carroll's lifetime, but Carroll enjoyed attending them. Charlie has posters, programs, photographs, and a great deal of information about the performances that Carroll saw. He also owns many of the books Carroll once owned. In fact, several of the books that were sold out of the Holywell Music Room are in Charlie's collection. This is a serious research library, and Charlie has written several books about Carroll, contributing to the idea of Carroll's life beyond *Alice*. Charlie also owns a charming watercolor of the Liddell sisters painted by Lewis Carroll, and you can see it here.

When threatened with the bleak ethos of Marie Kondo, depressing talk of Swedish death cleansing, and the New Minimalism in home décor, it is refreshing to read about People Who Have a Lot of Stuff. But the day will come when one must exit this world, and what will become of the collection? Edward Wakeling had a truly spectacular collection, comprehensive and organized. At 25,000 items, it ranged from very valuable books, photographs, and letters to a scratched LP of Walt Disney Alice songs sung in Spanish that I had retrieved from a Santa Cruz dumpster. Wakeling was also a Carroll scholar and author, and his collection doubled as a research library. He made plans for the disposition of his collection before he died, with items divided among the Surrey History Centre, the Guildford Museum, and the Oxford Story Museum.

The full-color picture selections for this book give the readers an idea of the individualism that formed each collection. Alan Tannenbaum has an aggregation of Carrolliana that is both broad and deep, with valuable early editions as well as a couple of pinball machines and a W. C. Fields life mask (W. C. played Humpty Dumpty in the 1933 film). Yoshiyuki Momma also has a very fine collection. His favorite book is pictured—an early Japanese translation, illustrated by Margaret Tarrant and signed by—Alice Hargreaves! It is touching to see the cover of the first Alice book the young Edward Wakeling noticed—an edition of *Alice's Adventures in Wonderland* illustrated by Philip Gough (1949) that had belonged to his older brother.

Several other worthwhile collections are featured—Birenbaum, Burstein, Lindseth, et al.—but you will have to buy the book to learn about them.

Lewis Carroll Collections and Collectors is vastly entertaining—and educational. Readers will understand the thrill of the hunt for a book or other object, as well as the joy of companionship with other collectors.

Charles Lutwidge Dodgson (Lewis Carroll): A Bibliography of Works Published in His Lifetime

Charlie Lovett
LCSNA, 2024
ISBN 978-0930326135

Our Society is extremely proud to present the first new book-length bibliography of Carroll's works in forty-five years. Exactly one hundred years ago, Sidney Herbert Williams's *A Bibliography of the Writings of Lewis Carroll (Charles Lutwidge Dodgson, M.A.)* was published by The Bookman's Journal in London. The ensuing *Lewis Carroll Handbook* went through three editions over nearly fifty years. Building on the work of those studies, this new work represents a major leap forward in Carroll bibliography.

The advent of new digital research technologies and Lovett's opportunity to visit virtually all major public and private collections have uncovered much new material. For the first time, this material

is organized in a standard single-author bibliographical format with sections dealing with separate publications, contributions to books, contributions to periodicals, and the like. Later editions and reprints are described, and these descriptions often show significant changes made by Carroll as his books moved from one edition to the next. Proof copies are also detailed, giving the reader insight into Dodgson's revision process before publication.

Charles Dodgson was a prolific and wide-ranging writer; this study reveals the many facets of his towering intellect through the details of his publications. With its raft of newly described materials, depth of description, and correction of many errors in previous studies, it is destined to become the standard in its field and an essential reference for any Carroll scholar, collector, or dealer.

The layout is superb, including photos or scans of all title pages in their own sections (one in color). Lovett addressed our Society on his triumphs and travails at the JubJubilee (see p. 7).

Einstein in Kafkaland
Ken Krimstein
Bloomsbury, 2024
ISBN 978-1635579536

Subtitled "How Albert Fell Down the Rabbit Hole and Came Up with the Universe," this extraordinary "graphic narrative" by *New Yorker* cartoonist and author Ken Krimstein is set in Prague in 1911–12, where both Kafka and Einstein dwelled and had the same circle of friends. The dialogue, story, and art are all superb, witty, and intelligent. As one can imagine, there are dozens of both overt and "Easter egg" references to Carroll and *Wonderland* in both the text and the art, truly a delight for Carrollians to discover. With cameos by everyone from Shakespeare to Krazy Kat,

Krimstein

it's genuinely irresistible and most highly recommended.

Alice au pays des merveilles (AW)
Illustrated by Nathalie Novi
Tibert Editions, 2024
ISBN:979-1096739196

Yvonne Kacy

The celebrated French artist Nathalie Novi has illustrated a stunning new *Alice in Wonderland* for Tibert Editions in France, with 29 full-page drawings and 60 different sketches and decorations. It uses the famed Parisot translation.

The beautifully atmospheric pencil drawings show a Wonderland that is serene, dreamlike, and full of color. Flowers abound everywhere, as can be seen in the scenes with the White Rabbit's house, the croquet match, and the painting of gorgeously gigantic white roses.

The artist's love of hats is evident throughout the book, with the animal characters all wearing hats, including the birds and the giant puppy. In the Tea Party scene, hats even grow as a "hat bush" from an armchair.

Other lovely surrealistic elements include fish flying in the air and the smoke from Caterpillar's pipe forming the shape of the Rabbit.

The White Rabbit himself is dressed like a chic but modern intellectual—a professor of Euclidean mathematics at the Sorbonne, perhaps? Alice is modeled on Alice Liddell, dark haired and pensive. The most striking portrait of her is when she is inside Rabbit's house; the details of the pencil lines are

Nathalie Novi

magnificent, as is the depiction of a rabbit on the wall of the house.

At the very end of the book, we even see Lorina Liddell by her sister's side. The artist is familiar with the faces of the Liddell sisters, as she has painted many paintings inspired by the photographs that Lewis Carroll took.

Novi makes us guess whom her other characters resemble. Is the Queen of Hearts, with her wonderful rose dress and rose hat, modeled on the 16th-century Queen Marguerite de Valois? And is her husband the 19th-century Emperor Napoleon III? Such an anachronistic pairing would indeed fit this dream world, where nothing is as it seems.

What is clear, however, is that the Hatter is Lewis Carroll himself. There is a particularly beautiful image of Hatter/Carroll in court, holding his top hat in his hand, a teacup with a rabbit growing from his uncovered head. This is a wonderfully witty way of showing us that the whole story originated in Carroll's mind.

Novi's use of color is very effective, especially the blue sky behind the White Rabbit's house and the magnificent blue river scene of Lewis Carroll in the boat with the Liddell sisters.

That river scene is hauntingly lovely, and it is the true beginning of the story, as the liquidity of the river water matches the liquidity of Alice's dream. When Alice falls into the rabbit hole, we see above her head this Water of Dreams in which she is immersed.

The artist described Alice's story as "a liquid novel where we get lost so easily, wondering if Wonderland is really there, under our feet."

This book is a marvelously rich interpretation of the Alice story and is highly recommended for collectors and fans alike.

Alicia en el Pais de Las Maravillas (AW)
Illustrated by Alfredo Sábat
Accenture, 2015
ISBN 978-9872327866

Andrew Ogus

Argentinian artist/cartoonist/illustrator Alfredo Sábat has perhaps followed the dictum of "always steal from the best" by emulating Jonathan Miller in this extraordinary Spanish-language *Wonderland*. Given the luxury of a book rather than a film, the real people portraying the characters are a mix of the famous and the anonymous, sometimes masked or costumed, but largely in the dress of their own various eras rather than Victorian garb. And such people they are! Shirley Temple is Alice; Sidney Greenstreet is a perfect lounging Caterpillar, fez and all. David Niven and William Powell are the suave Footmen, one holding a frog and one a fish on silver trays; Dame Edna Everidge is a gleeful Duchess; Terry-Thomas is the March Hare. Marty Feldman is the Hatter. Abbott and Costello are costumed and masked to portray the Gryphon and Mock Turtle. Bette Davis is an Elizabethan Queen of Hearts with a heart-shaped wig. If only she had had that opportunity in real life!

"Ordinary" mortals also get a showing, with some characters based on old photographs: Bill the Lizard is a chimney sweep, the lobsters a trio of leggy showgirls. The characters appear in handsome pen-and-ink drawings as well as delightful and unusual spot illustrations: The pebbles becoming cakes! The Hatter's watch! The whiting with its tail in its mouth! There are lavishly colored full-page images, too, some of which also appear in an accompanying portfolio of separate plates tucked into the back cover.

The layout is deeply satisfying. Extraordinary care has been taken with the word and letter spacing of the attractive type. The well-spaced running text wraps elegantly around the inset pictures, forming pleasing shapes. Black and red pull-quotes, single words, and graphic elements appear in imaginative combinations, sometimes curving along the margins, or red overprinting black. Overall, this large (13×12 in, 33×30½ cm) hardcover is an extraordinary production, beautifully printed.

Sadly, despite all these glories, the binding is poor, glued rather than sewn, making the book too delicate for any but the most careful handling. Three of the four examined copies have been damaged in this way.

In honor of the 2015 sesquicentennial, the paintings were shown, along with others by Ale Moreno y Moreno, in the exhibition *Reflejos de Alicia* at the Centro Cultural Borges in Buenos Aires, curated by Cristina Santa Cruz. Physical copies of the book are extraordinarily difficult to find, but you can vicariously enjoy it by watching Abi Sabrina's 20-minute video of going through the book page by page: www.youtube.com/watch?v=jJfJCLY-F-Q.

Alicia en el País de las Maravillas (AW)
Artist: Irene Bogo
Summa Editorial, 2023

Yvonne Kacy

Summa Editorial, a renowned Spanish fine-press publisher, has released its fantastic *Alice* in a very limited edition of fifty numbered copies, with twelve etchings signed by the artist, plus twelve special copies that also include an original drawing and one of the zinc plates. Inside are a prologue by Marifé Santiago Bolaños and a selection of texts from the twelve chapters.

This luxury edition comes in a large (16½×12½ in, 42×32 cm) handcrafted case, covered in printed fabric that reproduces a motif from one of the illustrations (a big heart). Upon opening the case, you leaf

through text selections from each chapter printed on thick, high-quality 250-gm Fabriano Rosaspina paper.

The tactile pleasure of feeling this luxurious paper with your hands is equaled by the visual pleasure of the marvelous fonts and calligraphy designed by an expert typographer, as the publishing house prides itself on its expertise in this area. (On four occasions, Summa Editorial has been awarded the most prestigious book prize in Spain, the National Award in the Bibliophile category, by the Spanish Ministry of Culture.)

Here, every double sheet of paper has the calligraphic title of each chapter, and inside is the real treasure: a complete set of twelve original engravings, each individually signed by the artist. Since they are manually made using aquatints, they are not reproductions, but distinct originals that may vary in color tone; no two are identical. The large format of these originals is very effective, as it allows one to pore over the details of each illustration.

The Argentinian artist Irene Bogo died just before this book was printed, so it's become a poignant tribute to her talent. She was celebrated for her large-format engravings, made using etching and aquatint. She worked with a single plate for each engraving (it's usual to use two or three), inking all the colors manually with a technique called "*à la poupée*." This is a painstaking and laborious process and is incredibly effective when done with such mastery, as it creates tonal effects and areas of unmodulated translucent color. The plates she used were made of zinc, not copper or steel.

These aquatints have to be seen in real life, as a photo cannot capture just how incredibly arresting and "alive" they are; the colors seem to swim and draw the viewer inside the engraving itself, somewhat akin to falling down a rabbit hole, if I may use that clichéd, but very apt analogy. If you come close enough to smell the paper, the ink and the resin of the aquatints have a very earthy, organic fragrance, strengthening the impression of wild nature captured on paper.

Bogo's *Wonderland* is dominated by the flora and fauna of the natural world, perfumed with surrealism and Greco-Roman mythology. For instance, in the first illustration, we start with a theme from Ovid's *Metamorphosis*: Alice resembles Daphne fleeing from Apollo (here a humanoid rabbit). Alice's head morphs not into Ovid's famous laurel tree, but into a book about Alice herself. Alice the girl becomes *Alice* the book.

The surrealistic Pool of Tears has two different Alices, one floating like Shakespeare's drowned Ophelia, whereas the watching animals resemble Dr. Moreau's carnivorous beasts. In the "Mouse's Tale," the mouse has the meaty tail of an Antipodean kangaroo, while Stravinsky's Firebirds hover above.

The allegories continue: the sinuous caterpillar is the serpent in the Garden of Eden, and behind him are the Apples of Knowledge with which he tempts Alice. Another illustration shows a long-necked Alice rising towards the stars, guarded by two serpents of Asclepius, as the mother bird bombards her with pebbles. More unusual elements include numerous Cheshire Cats on one tree, a Hatter who is a dead ringer for the Aged Man from the "Haddocks' Eyes" poem, a Gryphon that has a tropical bird's head (but not the hindquarters of a lion), and a Mock Turtle with human toes, but no calf parts.

The last illustration completes the arc of Alice's metamorphosis: growing larger, she grows free of the book which constrains her like a corset, and now free, Alice-Euridice follows the Orpheus-dove out of Hades, to liberty.

The spectacular beauty of the illustrations as well as the very high production value of this magnificent edition make it a very tempting purchase for lovers of fine-art, fine-press publications. One can see more at the publisher's website, summaeditorial.com

Zansky de Zaster

Under Ground / Wonderland
Illustrated by Zansky de Zaster
Jhambo Ink, 2024

Yvonne Kacy

This limited edition of a thousand numbered copies is an unusual and intriguing publication, as it contains both *Under Ground* and *Wonderland*, stitched together into a single volume. The books are covered in fabric, and the titles are hot-stamped with oversized, elongated fonts. Two lovely embroidered ribbon bookmarks, four playing cards, and a very beautiful box decorated with the flowers and characters that Alice sees in the garden complete this luxury edition.

The graphic design is very eye-catching, with designated colors for each book, distinct colors for the background and text in each chapter, and completely different color palettes. The graphic designer, Ana Heloisa Santiago, explained the ideas for this edition:

> We came up with the idea of a dos-à-dos binding, allowing

both books to coexist in a way that makes *Wonderland* feel like a continuation of *Under Ground*. As this was intended as a collector's special edition, we replaced the traditional CMYK four-color printing process with four different Pantone colors for each book, resulting in uniquely vibrant colors. For the typography, we aimed to reflect Alice's constant change in scale throughout the story. The title typeface was customized to dramatically stretch and shrink.

The pseudonymous Brazilian artist Zansky de Zaster created seventy illustrations, using vibrant colors that make the viewer think of the psychedelic swirls caused by hallucinogenic mushrooms or the groovy world of Austin Powers.

The young Alice he depicts in *Under Ground* has short brown hair and is modeled on Alice Liddell. She and the other characters are colored in a muted vintage palette, while his Alice in the *Wonderland* book is a modern girl with long black hair, and her surroundings are depicted in much brighter colors.

Not only is Alice different in the two versions, the other characters change and transform, too: The Caterpillar goes from being male with a mustache in *Under Ground* to being female with long eyelashes in *Wonderland*. The Mock Turtle has different parts of his body belonging to a calf in the two versions, and the depiction of the Queen changes dramatically, too.

A wonderfully psychedelic image of the raven illustrates the Hatter's riddle. In it, a mirror provides the requisite reflection for the letters NEVAR on his vest, which spell RAVEN when seen backwards, recalling Poe. (In his Preface to the 86th-thousand edition, Carroll proposed the solution ". . . and it is nevar [sic] put with the wrong end in front.")

It's interesting to flip through both versions and see the evolution of the story, from the manuscript version to the finished edition, an evolution shown not only through the two texts but through the illustrations and design, as well.

This is a very lovely bijou of a book, crafted like a literary Fabergé egg. You have to hold it in your hands to fully appreciate the feel of the fabric covering the books and to see the vivid brightness of the covers. The very attractive box is the cherry on top; it's beautiful enough to be a conversation starter.

Alice no País das Maravilhas & Através do Espelho (AW/LG)
Illustrated by Caroline Murta
Wish, 2024
ISBN 978-6588218969.

Adriana Peliano

I am truly enchanted with this nightmarish edition illustrated by the Brazilian artist Caroline Murta. Her surname, Murta, closely resembles "morta/morte," which means "dead/death" in Portuguese, a theme that seems to inhabit her macabre drawings. These are full of artistic and literary reveries, praising the shadows as a dive into the unknown. She defines herself as a creature who still hasn't gotten used to the world and reality, carrying with her a persistent feeling of estrangement.

Murta

Professionally, she is an independent artist and illustrator dedicated to exploring the darker side of things. Her artistic style is characterized mainly by high-contrast black and white, through which she enjoys exploring the dramatic potential of settings and characters, combining elements of horror, gothic, and the grotesque. The figures in her work are often in a state of dread and melancholy. In this edition, a shocking pink color was allowed to partake in the illustrations and the borders of the pages, creating emphatic effects, surprise, and even subversion, disturbing logic and conventional expectations.

Murta's main influences come from the Victorian gothic imagination, the art nouveau aesthetic, and expressionism, though her work is not limited to these. One could describe her obsessions as death and mourning, a theme that has marked her life as well. However, the artist understands death within a broader spectrum, one that speaks of encounters with the "other," the unknown, and the unfolding of those contacts. It is both a tribute to shadows and a homage to moments of identity crisis and loss of direction, which she frequently experiences, as did Alice.

Murta's illustrations for *Alice* are an "ode to the perception of the dark and bizarre aspects that permeate the work, seeking to capture its dark and unsettling essence while also interacting playfully with the narrative." According to the illustrator, paraphrasing Susan Sontag, by reducing a work to an interpretation, we make the work submissive, limiting its ability to go beyond.

My favorite illustration shows Alice crossing through a mirror that is upside down, with another smaller mirror also showing Alice upside down, in a game of inversions that challenges both logic and dreams, pointing to the vertigo and delirium of a journey into a world that can be mad and frightening.

The grotesque appears in her illustrations as an aesthetic category that deals with ambiguities such as the bizarre and the comic, the strange and the familiar, the repulsive and the fascinating. Drawing heavily on gestalt and German expressionism, Murta ventures through "spatial distortions, physical extravagances, ambiguous behaviors that generate fear but also some level of sympathy, highlighting the characters' psychological states." Her work is filled with delightfully morbid details inserted into Alice's dream: trees resembling hair twisting like clawed hands; tarts with human parts such as eyes and fingers; asymmetrical, pinkish, mad, disturbed eyes; and Tweedle Dee and Tweedle Dum resembling Nosferatu, to name a few.

This edition belongs to a heritage of shadowy *Wonderlands* that come from Arthur Rackham and pass through Švankmajer, American McGee, Camille Rose Garcia, Stefano Bessoni, and The Dark Märchen Show, among others.

Alice Through the Looking-Glass: A Companion
Franziska E. Kohlt &
Justine Houyaux, eds.
Peter Lang, 2024
ISBN 978-1800799844

Stephanie Lovett

LCSNA colleagues have long heard me complain that *Through the Looking-Glass* does not get sufficient attention from us, or from anyone else, as a separate book. Our own speakers, various publications, public perception, plays, movies, artwork all tend to roll *Looking-Glass* into *Alice's Adventures in Wonderland*.

I was, therefore, predictably thrilled to hear that there was a volume of essays forthcoming that specifically would bring together new works about *Looking-Glass*. It was also exciting to learn that the engine of this project would be the insightful and energetic/energizing younger scholars Franziska Kohlt and Justine Houyaux. This combo of focus and editors promised a stimulating dive into something other than the Carrollian same-old same-old.

And, of course, it is. This volume, clocking in at over 500 pages, offers a wide-ranging landscape of topics and approaches (you are hereby invited to picture Alice and the Red Queen looking at Looking-Glass Land spreading out before them). The table of contents is arranged by topic, and the reader will find such things as Natural History, Religion, Logic, Publishing, Illustration, and Literary Reflections. Thus, one can zero in on one's own interests or, by reading straight through, find very different essays juxtaposed around a theme.

Readers will also find themselves experiencing an unusual range of styles and tones. The editors chose to create something that is not strictly an academic volume; rather, in keeping with what we at the LCSNA have been doing for fifty years, this book combines academic writing, non-academic essays, and even a jeu d'esprit. There are also color illustrations when called for, which is a real treat when digging into a topic such as *Looking-Glass*.

No one likes reviews that recap the contents of a book, so even if it were possible to sketch what these 38 (!) essays contain, I would instead emphasize their wondrous variety. If we were to try to describe them in any other way than the large topics that the table of contents arranges them into, I would venture to say that they are of two types. Some of our authors bring order to chaos by presenting a new taxonomy, new information, or new insights pertaining to their topic in this multitude of ways of looking at *Looking-Glass*. Others create chaos by means of bricolage, cut-outs, doppelgängers, etc., and invite readers to create a new order for themselves. Both approaches are, of course, very much in the spirit of Charles Lutwidge Dodgson / Lewis Carroll and of the Looking-Glass world.

A blogger writing an online essay about this volume remarked on how very much there is to be found between the covers and thought perhaps there could have been more focus. In my opinion, the too-muchness of this *Looking-Glass Companion* is exactly what we want. It is spring-loaded with surprises and fun, excellent writing, and engaging new ideas on a topic that has been waiting for exactly this. If we are to have the obligatory mirror imagery for talking about *Looking-Glass*, consider this *Companion* to be a disco ball, flashing with numerous facets and inviting us to get up and join the dance.

Alice au pays des merveilles (AW)
Illustrated by Loputyn
Editions Oxymore, 2024
ISBN: 978-2385610494

Ilaria Cremaschini

When a French edition of the historical Parisot translation featuring the art of the Italian illustrator Loputyn (Jessica Cioffi) was announced, we all thought it was just a reprint of the recent Italian or Russian edition of her *Alice* drawings (*KL* 111:58). Well, Editions Oxymore has seen fit to surprise us.

In the Italian edition, the illustrator's style—especially the Queen of Hearts—was somewhat minimalist for the talents of an artist who has produced spectacular images for other illustrated works. In addition, there was also a layout error: the chapter "Pig and Pepper" opened

with an image of Alice embracing the little pig, and then in the next pages, we beheld the Fish-Footman and the Frog-Footman. There was perhaps too much levity in the work, something that Oxymore fortunately has corrected.

In fact, the French edition is flawless. Many illustrations have been redrawn, removing the darker look that the Italian ones embodied. For instance, the now rococo Queen of Hearts has lost her black dress and the skull she held in her hands, and the White Rabbit now wears a waistcoat. In short, this has made the illustrations more in line with the text. To this must be added that the printing quality is clearly superior, the colors more saturated and vivid.

As an Italian, I am sorry to admit it: this time, the French won.

Attraverso lo specchio (LG)
Illustrated by Enzo Venezia
Edizioni Piuma, 2024
ISBN: 978-8897443698

Ilaria Cremaschini

The success of Enzo Venezia's *Wonderland* (*KL* 111:60) prompted both the illustrator and the publisher to invest in its sequel, something not at all taken for granted in the Italian market, where all too often we forget that the story of Alice has two books.

Through the geometric lens of his style, Venezia now gives us the adventure on the other side of the mirror, which has been abundantly enriched, playing with the entire color palette and abandoning the dominant green of the first book. Many illustrations are made up of all the characters, no one is left behind, and although the text consists of short verses, we find all the complexity of the original novel.

Alice nel paese delle meraviglie (AW)
Mondadori, 2024
ISBN: 978-8804783411

Alice au pays des merveilles
Glénat Jeunesse, 2024
ISBN: 979-1026404415

Alice in Wonderland
NQ Publishers, 2024
ISBN: 978-1912944989
Illustrated by Philip Giordano

Ilaria Cremaschini

Arriving in Italy without any major announcements, this highly anticipated pop-up board book bearing the signature of Philip Giordano, a globetrotting Italian artist now based in Japan, has finally been released.

Although it has only twelve pages, the highly abridged text often appears as if by magic through a few pockets where the reader is invited to pull out the text, showing that they did not want to tell the story with just a few run-on sentences as sometimes happens in children's editions.

However, it is the images and the play of the folds that become the stars of this volume. Philip's Alice, with her blue dress and blond hair, appears very geometric. She falls into a Wonderland of rich colors, enlivened by characters who look less canonical, such as the White Rabbit in sunglasses and red dungarees with white stripes. Pure shapes are applied to everything: roses are square, and the flamingo's beak resembles that of a toucan.

Philip Giordano brings out all his eclecticism, playing with shapes as only he knows how, giving depth with very little shading on solid hues. Although the drawings may seem simple, the complexity is found in the small details that, with the pop-up open, sometimes remain in the background and are only grasped by looking closely at the whole. If I had to find a flaw in this book, I would say that the pages are too few; I would have liked many more.

Engaging the Snark
Selwyn Goodacre
Evertype, 2024
ISBN 978-1782013112

Cindy Watter

Selwyn Goodacre is a well-known Carrollian scholar, author, and collector. He has been a speaker at many LCSNA meetings, and this book reads like one of his talks—amusing and erudite. In his introduction, he wonders why the world needs another such book—Goodacre's is subtitled "A Textual Commentary"—when Martin Gardner had done such a superb job with *The Annotated Hunting of the Snark*. (Such considerations did not stop Goodacre from writing annotations of *Wonderland* and *Looking-Glass*, also published by Evertype: *Elucidating Alice* (2015) and *Reflecting Alice* (2021), respectively. I recommend them.)

What makes Goodacre's book unique is that his focus is largely on the structure and language of the poem. He discusses this in a chapter to which his sister Margaret contributed: "Concerning the Poetic Structure of the Poem." Lewis Carroll's works are so rich that it is easy to ignore the fact that he was an excellent poet; he was a master of form. Goodacre points out that the *Snark* is in a traditional ballad meter, with four-line stanzas (quatrains) that are mostly an A B A B rhyme pattern, with the occasional A B C B. Goodacre's explanation of anapaestic, amphibraic, and dactylic meters is the best I have seen in a long while. (I wonder if meter is even taught outside of universities

these days.) He describes *Snark* as having a fast, running rhythm, using chiefly anapaestic meter (short, short, long stresses) and amphibraic meter (short, long, short stresses). Read "They sought it with thimbles, they sought it with care; / They pursued it with forks and hope; / They threatened its life with a railway-share; / They charmed it with smiles and soap" aloud, and you will hear it. This rhythm pulls the reader along.

Carroll's favorite poets were the Romantics. The *Snark* reminds many people of Coleridge's "The Rime of the Ancient Mariner," with its doom-laden voyage and sense of dread. Of course, Coleridge's poem is profoundly humor-impaired, while Carroll's is funny. The humor has a touch of fear, however. Goodacre (and Gardner) point out that the *Snark* uses some of the same vocabulary (coined by Carroll) that appears in "Jabberwocky" and Humpy Dumpty's conversation with Alice—galumphing, frumious, slithy, chortle, mimsy, beamish, and more. All these sections of *Looking-Glass* have references to violence: "Jabberwocky" ends with the monster slain, and Humpty makes a death joke and falls off his wall. *Snark*'s conclusion is even more unsettled, as the most frightened character disappears.

Above all, Goodacre is a close reader. He loves language. He discusses the oft-repeated refrain in note #136:

> Note the change of tense throughout from "to seek" to "they sought"; from "to pursue" to "they pursued"; from "threaten" to "they threatened"; from "to charm" to "they charmed"—all displaying a more personal involvement by the crew, as the advice runs into practical details.

The advice is, of course, quite absurd, as befits the saga. Note the increasing ferocity of "seek," "hunt" (or "pursue"), and "threaten" contrasting with "charm." The last two suggestions do imply a docile and attentive prey.

Goodacre is particularly fond of what he calls Carroll's "brilliant" alliteration. He usually explains how the alliteration adds to the poem's meaning: "Yet at first sight the crew were not pleased with the view,/Which consisted of chasms and crags." In note #41, Goodacre says that the alliterating "k" sounds "sharp and cross," and the "s" and "z" sounds "hiss alongside"—all signs that the crew are disappointed with the view.

Goodacre points out that the poem's final line is the only time the author addresses the reader directly. In the *Alice* books, Carroll does this frequently. This volume includes Goodacre's "Listing of the Snark," with every edition and production he could track down.

Although one could quibble that there are a few typos in the notes, *Engaging the Snark* is most enjoyable.

Alice's Abenteuer im Wunderland (AW)
Translated by Donnie Gonzalez
Illustrated by Charles Robinson
Books on Demand, 2024
ISBN 978-3759779359

Yvonne Kacy

The German philosopher Walter Benjamin wrote in his 1923 essay "The Task of the Translator" that translation is a form of art; it's a kind of artistic writing alongside poetry, rather than a secondary derivative of literary art.

> A real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully.[1]

Donnie Gonzalez, a theater director and author from Berlin, decided to follow Benjamin's advice and create a new German translation of *Alice in Wonderland*, succeeding brilliantly. Gonzalez made Alice into "a real German girl in a German Wonderland," with all the cultural references, allusions, poems, and songs parodied on famous German examples that are still very well known today.

In addition to incorporating German culture everywhere, the German language itself offers great gifts to the translator. We must remember that English is a Germanic language, with English grammar and the basic English vocabulary that a child learns first (pronouns, family, colors, prepositions, basic verbs of motion) both being predominantly Germanic. Therefore, many puns can be adapted into German, and sometimes the German language extends Carroll's jokes and makes them work in a different way but in the same style, like when the Mock-Turtle talks about his school education: it's very easy to turn the German *Klassenarbeiten* (class exams) into *Flossenarbeiten* (meaning work you do with your fins).

The names have been Germanized, too: Ada is Ida and Mabel is Martha, two very old-fashioned German names. Pat is called "Egon" and has a strong Berlin accent. The Gryphon has a Bremen accent, as

he lives by the sea. Bill is called "August," not only because it's another old-fashioned name but also because of the song "*Ach, du Lieber Augustin!*" about a man whose life gets ruined, so when August gets catapulted into the air, the other animals cry out: "*Ach, du lieber Augustin!*" (Alas, my dear Augustin!)

Examples of the very clever and fitting "domestications into German" that Gonzalez accomplishes in his translation:

"How doth the little busy bee" becomes the famous German children's song "*Summ, summ, summ*" by August Heinrich Hoffmann von Fallersleben from 1843 (*Summen* is the German sound for a bee).

William the Conqueror becomes "*Karl der Große*" (Charlemagne), and the dry history lesson is about his conquest of the pagan Saxons.

In English, the pondering Dodo was compared to Shakespeare. In German, Gonzalez calls him "*Dichter und Denker*" (Poet and Philosopher), a common German expression referring to poets like Schiller and Goethe. Germany itself is sometimes called "*das Land der Dichter und Denker*."

"Father William" is a parody of Goethe's most famous ballad, "*Erlkönig*" (The Erl-king). It has all the elements of Carroll's original poem: Old William standing on his head, the somersault, the eating of the whole goose, and the eel on his nose. By the end, William is so fed up with his son that he leaves him behind for a good dinner at home. The parody is special because every stanza mirrors the syllables and structure of the original but also (in a Carrollian nonsensical way) switches the Erlkönig's tragic ending of the father with his dying son to the father who voluntarily leaves his annoying son behind.

The lullaby the Duchess sings is based on the most famous German lullaby, "*Schlaf, Kindlein, schlaf*," written in 1611, about a father who tends his sheep while the mother shakes a tree so a dream can fall down. In this version, the Duchess sings about the Cook who is a sheep ("sleep" and "sheep" also rhyme in German) and peppers the child's nose while the mother smacks it.

The Cheshire Cat is the "*Honigkuchenkatze*" (the honey-cake cat)—a reference to the German expression "to grin like a honey-cake horse," which dates from the late Middle Ages when King Wenzel II of Prague gave out honey cakes in the shape of horses to the poor.

The Hatter becomes a Bird Catcher, not only as a reference to Papageno in Mozart's *Magic Flute*, but also to the German expression "*einen Vogel haben*" ("to have a bird," meaning to have a screw loose). When he is questioned in court, the Hatter sings a line from the opera, "*Der Vogelfänger bin ich ja*" ("The bird catcher am I").

One of Gonzalez's main goals was to translate the text in a way that it could always go with the illustrations by Tenniel or by Robinson, so his Bird Catcher still wears a hat because, as he later explains in the courtroom, he can't let the bird get away from underneath it.

"Twinkle Twinkle" has been replaced by another famous lullaby, "*Weißt du wieviel Sternlein stehen*" ("Do you know how many stars there are?") from 1837. The German verse is about how many teacups there are on the blue tablecloth (instead of the blue sky), while the second verse replicates Carroll's nonsense, asking if you can see bats twinkling over the world on a tea tray.

When Alice asks how things are done around here, the bird merchant explains that they change seats to have fresh cups, adding that they "do not have all cups in the cupboard anymore," a German expression meaning "not to have all your marbles."

The Lobster Quadrille is a parody of Heinrich Heine's 1824 poem "*Lorelei*," based on the German legend of an enchanting, seductive mermaid who lures seamen to their deaths. Gonzalez stays very close to the original's content, rhymes, and wording, substituting fish, lobsters, and snails with a tragic lovestruck whale drowning for love.

The Mock Turtle's song becomes "*O Tannenbaum*" ("O Christmas tree"). Instead of describing the tree, it now describes the pot of soup: "how lucky one is after having a plate-full of soup," how the "bouillon gives solace and strength."

The nursery rhyme "The Queen of Hearts" is based on the nursery rhyme "*Backe, backe Kuchen*" ("Bake, bake cakes") from 1840, and the tarts are the very German *Pfefferkuchen* (gingerbread). When the Cook says that the tarts are mostly made of pepper, it works even better in German because "Pfefferkuchen" literally translates as "pepper cakes."

There are many other very clever "Germanizations" of the story, too numerous to mention, all thought out to perfectly convey Carroll's sense and nonsense.

One other aspect of the book I must mention is the layout. Gonzalez thought Charles Robinson's 1907 art nouveau–style illustrations had the requisite humor and timelessness appropriate for a Germanic "*Jugendstil*" *Alice*. So, he scanned the original 1907 book and reroduced all hundred-plus illustrations, at the same time actually improving the layout and typography of both text and pictures:

> I have never put so much time and effort into a book layout, and I'm proud to say that I managed to put the images closer to the actual part of the text that they belong to. Now all the double pages have an illustration, meaning that the text never goes without pictures while you read it—something the actual Robinson edition does not accomplish!

Beauty for the eye, beauty for the mind and ear—I have never enjoyed a translated version as much as this one. I read it out loud three times, absolutely enjoying the poems and ballads of Goethe and Heine with the greatest pleasure. I recommend this book to anyone who knows a little German—or a big one. It's a delight of linguistics, history, and culture, and Walter Benjamin would approve very much of this creative work of art.

[1] This essay, by German-Jewish Marxist literary critic, translator, and philosopher Walter Benjamin, was first published as introduction to a volume of Baudelaire poetry. The quoted English version originally appeared in *Illuminations: Essays and Reflections*, edited by Hannah Arendt, Harcourt Brace Jovanovich, 1968.

Doctor Who in Wonderland
Paul Magrs
Puffin Random House UK, 2024
ISBN 978-1405969895

Stephanie Lovett

Two of my favorite things rolled into one? Huzzah! It's like a Reese's Peanut Butter Cup! In Paul Magrs's new book, the Fifth Doctor (realized onscreen from 1982 to 1984 by young Peter Davison with his long blond hair and cricket togs) and his companions find themselves in Wonderland (or is it?), where they interact with not only the familiar characters but also several real-world ones, not the least of which is Lewis Carroll. This title is one of a series from the BBC in which various incarnations of the Doctor enter the worlds of Oz, Camelot, Robin Hood, Treasure Island, etc.

This is indeed a successful *Doctor Who* adventure, one that it would be a lot of fun to see filmed. Whether Mags or the series editor made the choice, the Fifth Doctor is perfect for Wonderland. The swashbuckling Tenth Doctor is sent to Camelot, for instance, while the Fifth Doctor's calm practicality and youthful curiosity is very Alician. The swashbuckling Tenth Doctor is sent to Camelot, for instance, while the Fifth Doctor's calm practicality and youthful curiosity is very Alician. The depiction of the characters, the way the complications develop, and the spirit of the tale are all very Whovian (Magrs has done a good bit of Who writing for the BBC). A typically delightful moment is when the Doctor decides that it is unlikely his archenemy, the Master, is behind their predicament: "The Doctor knew for a fact that the Master never read any books. Indeed, it was one of the most heinous things about him."

Those readers who know all too much about Lewis Carroll and his life and his books will have to go in with the attitude that these materials, fictional and real, are legitimate fodder for authors (and playwrights, film directors, and artists) to play with as they choose. Otherwise, the Carrollian reader will be grinding their teeth at inaccuracies (most of which the writer is clearly doing on purpose; others are things like "the Jabberwocky"). For those of us who accept remixes and larking about with the broad concepts of Wonderland, these new takes on the personalities of the character and the author can be amusing and thought-provoking.

As to the quality of the writing, while the plotting and characterizations are creative and interesting and the resolution is pleasing, the actual sentence- and paragraph-level of writing is often clunky, abrupt, and ill-shaped. It was surprising to learn that Magrs has advanced degrees, university lectures on writing, and over fifty books all to his credit. Granted, Doctor Who is essentially a family show and this book is recommended for 8- to 12-year-olds,, but not only does it have passionate adult fans, but books for children should certainly be well written. This one is clever, only slightly annoying, and certainly a pleasant read with some good surprises.

EVERTYPE

Michael Everson and Evertype are once again back in the Carrollian universe with six new titles, taking his total of *Alice* translations to more than a hundred!

Alice's Advenchers in Wunnerland, translated into Fife Scots by Tom Hubbard, joining their publications in other Scots dialects (Border, Caithness, Glaswegian, North-East, Shetland, Synthetic, Ulster, and West-Central). ISBN 978-1782013181.

De aventoeren fan Alice yn Wûnderlân, translated into West Frisian by Tiny Mulder, first published in 1964. West Frisian is a West Germanic language spoken mostly in the province of Friesland (Fryslân) in the northern region of the Netherlands. ISBN 978-1782012955.

The Millennium Snark Trilogy, collecting in one volume author/illustrator Byron Sewell's books *Snarkmaster*, *Atchafalaya Boojum*, and *Murder by Boojum*, originally privately printed in editions of ten or fifteen copies. The last-named is the tale of a serial killer stalking members of the Southern California branch of the American Lewis Carroll Society, targeting those in a mysterious and highly secretive Snark Club; in-jokes abound. ISBN 978-1782013297.

***Engaging the Snark: A Textual Commentary on* The Hunting of the Snark**, introduction and annotations by Selwyn Goodacre, who discusses its history, structure, illustrations, and poetic elements. See p. 58 for a more complete review. ISBN 978-1782013112.

Снаркаловы, the *Snark* translated into Belarusian by Maksim Sčur. ISBN 978-1782011583.

A Few More Chapters of Alice Through the Looking Glass by George T. Hartley, a color facsimile of a rare parody published by Sydenham's Library in 1875. ISBN 978-1782013341.

ART & ILLUSTRATION

In 1976–77, Ukrainian artist Alexander Aksinin created a set of eight etchings as a visual homage to *Wonderland*. Aksinin took a unique approach, aiming to capture Alice's emotions and psychological states during her unusual adventures rather than providing more traditional, text-based illustrations. Aksinin has since passed, but his friend Yuri Gittik has created an archival website to make the art accessible to all! Visit www.aksinin.com/printed-graphics/series/5/.

ARTICLES & ACADEMIA

Animals and Their Children in Victorian Culture, edited by Brenda Ayres and Sarah E. Maier (Routledge, 2020), contains "Rabbits in Victorian Children's Literature" by Keridiana Chez and "'In Friendly Chat with Bird or Beast': Mixing Together Things Grave and Gay" by Anna Koustinoudi, both highly relevant to Carrollian studies.

Children's Literature and Intergenerational Relationships: Encounters of the Playful Kind, edited by Justyna Deszcz-Tryhubczak and Irena Barbara Kalla (Palgrave, 2021), contains "The Child Reader's Playful Adventures in Wonderland" by Virginie Iché and "The Natures of Play and Adult-Child Interaction in the *Alice* Books and *Coraline*" by Aïda Hudson.

Mark Scott's "Lewis Carroll and Robert Frost: The Fixing of Talk in Print" appeared in Nara (Japan) Women's University's 欧米言語文化研究 (*Studies in European and American Language and Culture*) #10, 2022.

Biblio-Curiosa: Unusual Writers / Strange Books #12 (2024) "The Other Alices Issue" and has a dozen articles on some of the more bizarre *Alice*-related books. Copies can be purchased from the editor, Chris Mikul, chris.mikul88@gmail.com.

Michael Dirda's "What Is a Snark? For Lewis Carroll, A Whimsical Creature We'll Never Know" appeared in the *Washington Post* on August 22.

"Let's All Laugh at How Cursed Google's Generative-Art *Alice in Wonderland* Is More Like 'Infinite Blunderland'" by Ben Davis appeared on September 26 on the ArtNet News website.

Narratologia, vol. 73, 2021, contains Francesca Arnavas's "Lewis Carroll's *Alice* and Cognitive Narratology." Also available as a separate publication in book form from De Gruyter.

Rereading Heterosexuality: Feminism, Queer Theory, and Contemporary Fiction by Rachel Carroll (Edinburgh University Press, 2012) contains "Queering Alice, Killing Lolita: Feminism, Queer Theory, and the Politics of Child Sexuality in A. M. Homes's *The End of Alice*."

The Bloomsbury Handbook to Literature and Psychoanalysis, edited by Jeremy Tambling (Bloomsbury Academic, 2023), not only contains the chapter "The *Alice* Books: Carroll's Wonder, An Opening on the Subject of the Unconscious" by Sophie Marrett-Maleval, but also a segment on *The Snark* in the chapter "When Psychoanalysis Plays with Words" by Andrea Bachner. Both writers seem to concentrate on the French take on psychoanalysis (Deleuze, Lacan).

AUCTIONS

Heritage Auctions sold the original art for the four-page story "Alice in Watergateland" by Bill Sanders, which appeared in *Comix Book* #1 (Marvel/Kitchen Sink, 1974) on June 5 for $1,020 (all prices in this paragraph include the Buyer's Premium). On July 2, they sold the original foam-rubber Jabberwock head, mounted on a plaque, from Irwin Allen's 1985 CBS miniseries for $750 and second drafts of his teleplays (*AW* and *LG*) in a lot of 17 scripts for $5,500. The original White Rabbit puppet from Lou Bunin's 1949 film sold for $10,200 on August 16. A small drawing of Alice in a teacup from Benjamin Lacombe's *Alice au Pays des Merveilles* (Soleil Productions, 2015) sold for $750 on October 12.

Yayoi Kusama's *AW* in the Louis Vuitton Deluxe Box Set, 2012, which included signed and numbered screenprints in the edition of 111, in the "Contemporary Editions" auction by Artnet on November 21 was estimated to sell for $8- to $12,000.

BOOKS

Aside from the title, the cover illustration, and the analogy, *Apprentice in Wonderland: How Donald Trump and Mark Burnett Took America Through the Looking Glass* by Ramin Setoodeh (Harper, 2024) has little specifically for Carrollians. "We've gone down the rabbit hole with Trump," Setoodeh concludes. "He's eaten up everything, and grown massive in the process, all while we've shrunk into his playthings. And, unlike Alice, we can't easily wake up from this nightmare."

Some independently published titles: "With the help of Peter Pan, Pinocchio, Snow White, and heroes old and new," *Alice Takes Back Wonderland* in a two-book series by that name, written by David D. Ham-

mons and illustrated by "Curiosity Quills." *StoryTime with Ms. Booksy: Alice in Wonderland* is for ages 4–8.

Aside from the endpapers, Andrey Gennadiev's deliciously stylized illustrations for the small-format (5 × 6 in) *Аня в Стране Чудес* (*AW* in the Nabokov translation) published by Detskaja Literatura in 1989 are monochromatic in a dark blue (and black and white). In 2020, the publishing house Andrea released a thick, large (7 × 8.5 in), hugely expanded bilingual version, with scads of new Gennadiev art, rich in wildly luminous colors, as well as some of the earlier ones. Very highly recommended. ISBN 978-5447297008.

Oxford Children's Classics produced a new (2024), unilllustrated edition of *Wonderland*, with an introduction by Frances Hardinge "and other bonus material."

Literature for the People: How the Pioneering Macmillan Brothers Built a Publishing Powerhouse (Macmillan, 2024) by Sarah Harkness sounds like a fascinating read.

Mega-best-selling children's author/illustrator Jan Brett applies her many talents to a colorful, exuberant picture-book retelling of the tale set in Alaska, *Alice in a Winter Wonderland* (Penguin, 2024).

Gumps.com is selling a leather-bound, shortened *Wonderland* with the Charles Santore illustrations for $120.

Abridged too far? The German digital start-up Aibo's mission is to publish "world literature in simple and easy language." Their *Alice im Wunderland in einfacher Sprache* has been both simplified and illustrated by AI. Reaction in the press of the literary world has not exactly been supportive, although, yes, one could cite *The Nursery Alice* as a predecessor.

A new edition of *Wonderland* with the Tove Jansson illustrations has been published by the NYRB Kids. (Delacorte published it in 1966 and it's also available in Swedish, Finnish, Japanese, and Russian.)

COMICS & GRAPHIC NOVELS

Ken Krimstein's superb graphic novel *Einstein in Kafkaland: How Albert Fell Down the Rabbit Hole and Came Up with the Universe* is reviewed on p. 53. A must!

EVENTS, EXHIBITS, & PLACES

From May 25 through Sept. 29, Disneyland Paris presented *Alice & The Queen of Hearts: Back to Wonderland*. "Featuring a series of musical performances, aerial acrobatics, and BMX stunts, this immersive theatrical adaptation at Walt Disney Studios Park offers a different twist on the final croquet game scene between Alice and the Queen of Hearts."

The luxe exhibit that began life as "Wonderland" at the Australian Centre for the Moving Image (*KL* 100:57) and moved to the V&A as "Alice: Curiouser and Curiouser" (*KL* 107:58) presently resides at the CaixaForum Museum in Barcelona as "Los Mundos de Alicia: Soñar el país de las maravillas" (Alice's Worlds: Dreaming of Wonderland), running October 18, 2024, to February 16, 2025. A catalogue, although not as elaborate as the two previous ones, is available from www.laie.es.

Alice and Rose is an *Alice*-themed restaurant/tea house in Boulder, Colorado. The Alice St. Bakery Café in Oakland, California, employs Alice-character signage.

The *As Aventuras de Alice* exhibition, which set a visitation record at Farol Santander in São Paulo in 2022 (*KL* 109:63), returned reimagined as part of the *Trilogy of Adventures* at Shopping Tucuruvi in São Paulo from November 8 through February 2, with plans to tour the country.

Dr. April James's *The ALICE Way* is a unique blend of Julia Cameron's *The Artist's Way* and *Wonderland*. Whereas *The Artist's Way* is about making one more creative, The ALICE Way is about helping one unlock one's full potential to become happier and, therefore, healthier. In the online course, Facebook page, and the forthcoming book, Dr. James teaches stressed-out adults the skills and concepts that helped her overcome health, relationship, and career challenges with her sense of humor intact. See bit.ly/TheAlice Way.

INTERNET & TECHNOLOGY

"50 *Alice in Wonderland* Quotes That Are Witty and Whimsical" by Brianna Bell was posted on the *Reader's Digest*'s website (RD.com) on July 31. Fortunately, although sources included both Disney films and American McGee's videogame, they were clearly identified as such. Would that all such collections of Carroll quotes did the same!

Carroll's correspondence with Tenniel has been collated, thoroughly researched, and annotated by Matt Demakos and posted on lewiscarrollresources.net/tenniellet-ters. Speaking of which, Demakos's *The Annotated Song of the White Knight: Errant Illuminations on Lewis Carroll's Farcical Ode* can now be found in the Members Only section of our website.

MOVIES & TELEVISION

W. W. Young's *Alice in Wonderland* (1915, 59 min) has been fully restored, colorized, and scored by "The Eternal Family" and can be streamed on eternal.tv/programs/alice-in-wonderland (with a free trial or subscription).

Alice in the Underworld: The Dark Märchen Show, a film by Rose de Reficul et Guiggles, a theater group dedicated entirely to the goth-lolita genre, will be shown again at the International Film Festival in Rotterdam in late January of 2025.

A new animated cartoon, *The Night Before Christmas in Wonderland,* premiered November 15 on Hulu.

MUSIC

Molly Tuttle & Golden Highway's performance of a colorful, costumed rendition of the Jefferson Airplane's "White Rabbit" on YouTube has drawn over 2 million views. Their original songs of "Alice in the Bluegrass" and "Queen of Hearts" are also well worth seeing.

Paul Carroll's New Age-y *Wonderland State of Mind: A Journey through the Looking-Glass* album is available for listening on YouTube. Although divided into "songs," it's mostly spoken word.

PERFORMING ARTS

From August 8 through 10, Winston-Salem (NC) Theatre Alliance and Rising sTArs (sic) performed *Alice by Heart*, an indie-folk musical taking place during the London Blitz, which debuted at London's Royal National Theatre in 2012 and played off-Broadway in 2019. (see p. 49.)

A new Finnish stage version of *Seikkailu Ihmemaassa* (*AW*) premiered on September 14, a co-production of Tanssiteatteri Raatikko and Race Horse Company. The 45-minute piece consists of dance and acrobatics; Alice is played by Hamis Ahmed, a male breakdancer from Uganda.

THINGS

PWR Wines of Calistoga, CA, has produced a "Chasse-Snark" Cabernet.

Charlie Bears (UK and US) and Keeper of the Bears (Canada) sell the same somewhat pricey plush figures of the Dodo, Cheshire Cat, Walrus, Dormouse, Mock Turtle, White Rabbit, and the two Footmen.

The "Mad Hatter" (*Capsicum baccatum*) is a triangular hat-shaped sweet pepper hybrid commonly used in Bolivian and Peruvian cuisine. Grow some today!

A set of metal Alice in Wonderland silhouettes for your lawn at Real SteelCenter.com.

Handmade Disney-esque Christmas ornaments can be seen at siberian flowerstore.com.

Lewis Carroll's Chess Wordgame is available from gamepuzzles.com. Based "on a notation in Lewis Carroll's diaries, Martin Gardner has defined suitable rules." On a red game cloth, 110 letter tiles are placed crossword-like on magic squares.

"Alice Mushrooms" (Nightcap and Brainstorm varieties) are functional and have a mushroom embossed on each piece of the medicated chocolate bar. Or if you'd like a mushroom-coated "Wonderland" dress for your toddler, KateQuinn.com has them, along with "Alice tree" blankets or jerseys.

A set of wooden coasters that look like books, including the cover on the top, is available from Bookishon.com. *Wonderland* is one of them.

ANSWER

According to Andrew Robinson's recently published *Einstein in Oxford* (Bodleian Library, 2024), Dodgson's rooms were occupied by Albert on his visits to the college.

GALLERY

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